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SCHILLER'S CLASSICAL SPIRIT AND VIRGIL¹

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The Bimillennial Celebration of Virgil's birthday brought forth an astounding number of addresses, scholarly papers and publications covering virtually every phase of the poet's life and interest, whether in the mystery and beauty of nature or just in the simple, homely life. But among all these evidences of his wholesome influence none are found regarding the influence he had on any German writer. Of course those of them who are at all interested in the Classics, whether Latin or Greek, seem to show a preference for the drama rather than for other types of literature.

Very few German writers even mention Virgil's name, and virtually no histories of German literature discuss Schiller's indebtedness to Virgil, to whom he is indebted if he is indebted to any classical writer. It may be, then, that very few people of today know that Schiller is really the only German writer who, with a fine classical spirit, discloses any Virgilian influence in his own poetry and who made a desperate and scholarly effort to produce a German *Virgil*.

One finds several statements here and there in the biographies of Schiller to the effect that he at various times translated small parts of the *Aeneid*. As these references aroused our curiosity we tried to find the beginning and the shaping of his classical frame of mind, the quality and the extent of these translations, and, what is probably the most important, in what way this self imposed task moulded and colored his own poetical work.

Schiller's first school teacher was Phillip Ulrich Moser. Years afterwards he assigned this teacher a place of lasting memory in his *Räuber* as "Pastor Moser." This man was a distinguished orientalist, who had composed a Hebrew lexicon. He exerted a wholesome and a noticeable influence on the boy. He allowed him to take part in the instruction which he gave his own son. As he found the boy docile and apt to learn he started him in Latin when he was only six years old, and soon thereafter also in Greek.

The Schiller family moved next to Ludwigsburg, in the Duchy of Württemberg. While he attended the local school here (it was really a Latin school) he read *Ovid*, *Virgil* and the *Odes of Horace*. With what earnestness and success he applied himself to the study of these authors

¹Read, in part, before the Classical Club of Philadelphia, February, 1931.

is noticeable in many instances of his own poems. He learned to construe them accurately, but we are informed that he took no special interest in their poetry, for undoubtedly his youthful mind and lack of experience did not enable him to grasp the tenderness and meekness of Virgil nor the veiled humor and pathos of Horace.

He practiced Latin versification assiduously and soon became the most accomplished pupil in the school in this particular subject, so much so that there were frequent clashes between him and Professor Jahn, a strict Latinist, over quantities in Latin verse. Professor Jahn was removed and Oberpraeeptor Winter took charge of this Latin school. His pompous entry had to be solemnized by a Latin poem. The task of greeting the new principal was assigned to Schiller, who wrote a song of welcome in Latin rhyming couplets of which only the following line is left — keep in mind that the man's name is 'Winter' — "VER nobis winter pollicitusque bonum." "*And winter promised us a welcome spring.*" But the boys were deluded, for this announcer of spring handled the singer, and others, with a wintery roughness. At this school Ciceronian Latin and Lutheran Evangelism were inculcated with both the rule and ruler of applied science.

It has chanced that some of his Latin exercises written during these years have been preserved; the earliest is dated January, 1769. He was then ten years old. It is a translation of some German verses which were seemingly furnished by the instructor for just this sort of practice. It is supposed that among these exercises is the New Year's greeting, in German verse and Latin prose, which he sent his parents in 1769. Throughout the four years he received a double A (AA) in Latin. He had also studied Ovid's *Tristia* most diligently.

Just as Schiller was ready to leave the school at Ludwigsburg to fit himself for a theological career his quiet course of life with its harmless exercises in German and Latin verse was suddenly and rudely disturbed and completely upset by Karl Eugen, Duke of Württemberg. The Duke had established an academy in a huge forest six miles west of Stuttgart at his favorite palace called "Solitude." The school was at first designed for orphans of officers who had served in the army. Later on, however, the promising children of men in the public service were also enrolled. As the boy's father was a military surgeon in the Dukedom, a request that he send his son to this academy was the next thing to a command. So in January, 1773, Schiller, then hardly fourteen years old, entered the Academy at "Castle Solitude." All he had when he arrived was a chilblain, an eruption of the scalp, forty-three Kreutzers,² and fourteen — Latin books!

While at the Karlsschule, which turned out to be a military academy, Schiller seemingly studied not only Virgil's *Aeneid*, but whatever Latin was prescribed in the course of study. But probably he received his

²Worth at that time about 2 cents apiece in U. S. money.

greatest incentive to the further pursuit of Latin by attending Professor Nast's lectures on *Homer* and Dr. Friederich Ferdinand Drück's lectures on *Virgil*. With the inspiration and the impression he received from these discourses he set about to translate a portion of the first book of the *Aeneid* into iambic hexameter. The translation finally appeared anonymously in the eleventh issue of the Swabian magazine of 1780 with the title *Der Sturm auf dem Tyrrhener Meer*.

There are one hundred and forty-three lines of translation, extending from lines 34-157 of the Latin text. The translation may be faulty, nevertheless it affords a bold and original handling of the German language, and shows what latent power and resonance it possesses. The editor of the magazine added this remark — "... efforts of an aspiring young poet who has succeeded very well, very bold, but he shows much poetic fire."

If we compare these lines from Schiller —³

Kaum entschwangen sie sich der Schau an Sizilliens Küsten
Freudejauchzend empor in die Höhe mit rollenden Segeln
Und durchschnitten mit ehernen Stacheln die schäumende
Salzflut,
So begann aufs neue Saturnias ewige Wunde frisch zu bluten
Und dachte sie so im innersten Herzen. . . (34-38)

with the same passage from Virgil —

Vix e conspectu Siculae telluris in altum
vele dabant laeti, et spumas salis aere ruebant,
cum Juno, aeternum servans sub pectore volnus,
haec secum. . . (34-36)

we can readily see what the editor meant when he said that the writer displayed boldness and considerable poetic fire.

This is all we hear of Schiller's efforts to translate the *Aeneid* while at the Karlsschule. He made great progress in his language studies; he had a splendid mastery of French. His accomplishment in Greek was such that when the prizes for Greek were distributed on December 14, 1773, he received the first prize. We are informed incidentally that he excelled in Latin and in Religion, and that he left the Karlsschule in 1781 a good Latinist.

During the next few years in addition to the writing of some of his larger works, he read extensively, for on August 20, 1788, he wrote to his friend Körner —⁴

I read almost nothing now except *Homer* . . . The *Iliad* I am reading in a prose translation. I have made up my mind not to read a single modern writer for the next two years. . . . Not one of them is pleasing to me. Each one lures me farther away from myself, it is only the old writers who afford me real enjoyment. I also need their purifying influence in the highest degree to purify my own

³Schiller is quoted from the *Säkularausgabe*, 16 vols., Stuttgart, 1904. The Latin quotations are from the Loeb Classical Series.

⁴Christian Gottfried Körner, father of Karl Theodor Körner (1791-1813), author of *Leyer und Schwerdt*, (1814).

taste, which on account of subtlety, artificiality, and quibbling has begun to go far astray from real simplicity. You will find that an intimate association with the ancient writers will benefit me very much — perhaps afford me some classicalness.⁵

We hear nothing more of his attempts at the *Aeneid* for at least ten years. In letters to Körner of April 10, and October 24, 1791, he remarks that he translated Book II during the spring and autumn of that year while convalescing from a disease (which finally resulted in his death.) He translated thirty-two stanzas in the spring, and in the fall within nine days he added one hundred and three more, thus completing it. During the winter he finished Book IV. He called Book II *Die Zerstörung von Troja*. It was published in the first part of the *New Thalia Magazine*. The title of Book IV is simply *Dido*; this was published in the second and third parts of the same publication.

In the Preface to Book II Schiller informs the reader that he had been urged by some friends to translate the *Aeneid*, because they wished to become acquainted with this great Latin poem, of which there was, however, at that time no readable German translation.⁶ These people, he says, are not learned in the Latin tongue, but they are capable of understanding and appreciating all the beauties of the ancient writers.

The main difficulty confronting the translator, says Schiller, is the choice of meter. A few years previous to his venture with the *Aeneid* he and Bürger⁷ had agreed to vie with each other in translating the same selection of this Latin epic, but each one was to choose a different meter. Schiller had been planning for several years to write an epic poem on Frederick the Great in the rhymed eight-line stanza. He had, in fact, even before this thought of writing one on Gustavus Adolphus, but nothing ever came of either project. So he now chose this stanza form for his translation of the *Aeneid*.

He felt that the German dactylic hexameter did not even in the hands of Klopstock, or Voss, attain to the flexibility, the harmony and diversity with which Virgil confronts the translator. He realized, furthermore, that it was virtually impossible for him to strive after the beauty and melody and the graceful swing of the Virgilian verse in this meter. The dactylic hexameter has seemingly never been popular in English poetry. In Schiller's day it was almost as new in German song as it was in English when

⁵H. Viehoff — Schillers Gedichte Erläutert, Stuttgart, (1859), Part II, p. 93.

⁶Gotthold Friderich Stäudlin of Stuttgart had published a "measley" and prosy translation in verse in 1781. Schiller says:

"I find that he has badly misunderstood the original here and there, and that he has treated the translation with a feeling of lightness and inconsiderateness. I can pardon these faults so much the less because we are told that the Roman poet occasionally spent months in perfecting a single line . . . Virgil stands here now like a peacock with his feathers plucked, or like a beardless boy, beside the man Homer . . . Stäudlin has not been more fortunate than other hexameter versifiers after Klopstock and has fallen into many of their errors. And besides, his version is more Latin than German and is frequently disagreeable to the German ear." Vol. XVI:157.

⁷Gottfried August Bürger (1748-1794).

Longfellow wrote *Evangeline*. Its unavailability need not be discussed here. It is seemingly unsuited to German versification, at least for certain themes, just as it is for English versification. And probably more so on account of the sonorous vowels, the harsh and rough consonants, the rumbling gutturals, the uvular r's and the rolling liquids of the German tongue.

He believed that the delicate, magic power with which Virgil charms us is to be found in the rare interchange, or mixture, of lightness and power, elegance and greatness, and majesty and gracefulness. In these qualities, he thinks, the Roman poet was indisputably better supported by the Latin tongue than the German poet is by the German tongue. Schiller challenges all German poets, past, present, and to be, to grapple with impunity in a language so unsteady, so inflexible, so sprawling, so Gothic,⁸ and so rough-sounding as the German, with the fine organization and musical flow of the Latin.⁹

Taking all in all, Schiller felt constrained to give preference to the "Ottava Rime," i. e. the rhymed eight-lined stanza in iambic pentameter, known as "heroic measure," because it lends itself with dignity to serious, sublime, and solemn subjects. This measure is supposed to correspond to the hexameter of the Greek and the Latin.

He invariably divides a stanza into two equal parts,¹⁰ each of which has two sets of rhyming lines. His scheme is, however, quite varied. In *Die Zerstörung von Troja* there are, by actual count, no less than fifteen different rhyme schemes, with a-a, b-b, c-d, c-d prevailing. To find four couplets following one another in one stanza is not unusual.¹¹

As a model for this form of versification he took Wieland's *Oberon* written in "Ottava Rima," except that he held more closely to the iambic rhythm. In virtually everything else he availed himself of the same freedom as did Wieland: variation in rhyme structure, arbitrary rhyming, sometimes three assonantal endings in one stanza. But the harmony and the wonderful charm of this meter with its triple rhythmic beat and the soothing two-line conclusion is lost in both Wieland and in Schiller, which charge cannot be brought against Byron's *Don Juan*.

He broke up the material, as stated, into rhymed eight-lined stanzas, each of which has its own unity of thought. The Latin original, says Schiller, flows on in a steady stream, and that Virgil availed himself in full measure of the freedom which his verse affords. And this continuous flow of the poem, he continues, must be broken up in the translation by a number of pauses, and a single coherent whole be dissolved into several smaller units which easily twine themselves around the dissolved part if the stanza form is not to seem forced and the slavish stamp of translation is to be avoided.¹² Consequently there are omissions and additions. There

⁸Barbarie (?).

⁹From Preface to *Die Zerstörung von Troja* — Vol. XVI:113.

¹⁰The last stanza of Book II has nine lines.

¹¹Book IV — 457-464.

¹²Einleitung Vol. X, pp. xv-xvii.

are 1509 lines in Books II and IV of the original text, while Schiller's translation of the same contains 2104 lines, an increase of virtually 600 lines. He is apt to condense descriptions, but an exciting episode he is just as likely to expand. Sometimes two or three lines of the original are expanded into a whole stanza.

In addition to breaking "der Stoff" up into stanzas, Schiller probably made another mistake in that he substituted a sort of jerky cadence for the stately and continuous swell of Virgil's hexameter — the "ocean-roll of rhythm."

Remembering the opening lines of Book II:

Conticuere omnes, intentique ora tenebant.
Inde toro pater Aeneas sic orsus ab alto:
"Infandum, regina, jubes renovare dolorem,
Trojanas ut opes et lamentabile regnum
eruerint Danaï; quaeque ipse miserrima vidi,
et quorum pars magna fui."

let us read the first stanza from Schiller:

Still war's, und jedes Ohr hing an Aeneas Munde,
Der also anhub vom erhabenen Pfühl:
"O Königin, du weckst der alter Wunde
Unnennbar schmerzliches Gefühl!
Von Trojas kläglichem Geschick verlangst du Kunde,
Wie durch der Griechen Hand die tränenwerte fiel,
Die Drangsal alle soll ich offenbaren,
Die ich gesehen und meistens erfahren!"

A man once said to Pope that his *Homer* was a fine piece of work, but he should not call it *Homer*. One might almost say the same of Schiller's *Virgil*. It is readable, sonorous, virile, and, may one say, snappy; but really it is not Virgil, because it does not produce the effect of the original.

There is one point, however, in which Schiller may have been Virgil's equal. Although he had to forego completely the use of rather short words and of alliteration and the play on words, yet in spite of meter and stanza formation he did not allow his work to be deficient in antique coloring. He was well acquainted with Hederich's *Mythology* and, thus knowing the many characters of antiquity, he could expand and repeat allusions, and by hurried suggestion reproduce pictures and descriptions. In the handling of patronymics he seemed to be as skillful as Virgil. Where a god, or hero, because of origin, parentage, nativity, or heroic deeds, is designated by various names, Schiller varies his terminology as readily as Virgil. And yet, when all is said and done we need to remember that Schiller himself always referred to his translation as a "free translation." One thing is certain, whatever its faults, it is the only acceptable translation in German and probably the best of which the German tongue is capable. Schiller undoubtedly knew why he called it a "free translation."

The question might be asked: what of it that he did translate a part of the *Aeneid*. Yes, his translation has passed into oblivion, it seems; his

name is not listed with the translators of masterpieces, nor did the work itself in the least enrich German literature directly. But indirectly it was productive of as fine a collection of poems as is found in any literature. Much of the pure gold of eighteenth century literature is found in Schiller's works.

The translation of the *Aeneid*, however, was something more than simply an experiment. It was also what was termed in the eighteenth century a "deliverance", or a "recovery". For just as Schiller later set his *Jungfrau von Orleans* over against the scandalous and besmirched *La Pucelle* of Voltaire, so he here with his versified *Aeneid* protested against the much read travesty on Virgil, written in doggerel verse by Blumauer.¹³ Those were the days of *Komische Heldengedichte*. No writer of those days shuddered more at the approach of all that seemed common and unclean and did more to redeem both language and life from vulgarity than Schiller.

The many borrowings, adaptations, reminiscences, and imitations of expressions leave no doubt as regards their origin. Some writers, however, would contend that much of the similarity of expression between the two poets arises from the classical themes which both treated, or "der Stoff", as the German calls it. Besides the *Aeneid*, Schiller did translate at least three major works based on classical themes, and wrote no less than a dozen original poems on similar themes. The similarities and reminiscences have too much of a Virgilian ring to be the result of the material handled. It cannot be wholly accidental when we read in Book IV:586 ff.—

"Regina, e speculis ut primum albescere lucem
vidit et aequatis classem procedere velis,
litoraue et vacuos sensit sine remige portus,
terque quaterque manu pectus percussa decorum, etc."

that Schiller in his *Kindesmörderin* should likewise have these lines —

"Seine Segel fliegen stolz vom Lande!
Meine Augen zittern dunkel nach.
Um die Mädchen an der Seine Strände
Winselt er sein falsches Ach!"

There is still another passage in this same poem which is surely a reminiscence, if nothing more. The deserted girl who has murdered her love-child is brought to the scaffold where she calls for curses on her lover who has betrayed her, and prays that the child's ghost may haunt him in this world and in the next. In execration she calls out —

"Joseph! Joseph! auf entfernte Meilen
Jage dir der grimme Schatten nach,
Mög' mit kalten Armen dich ereilen,
Donnere dich aus Wonneträumen wach,
Im Geflimmer sanfter Sterne zucke
Dir des Kindes grasser Sterbeblick,
Es begegne dir im blut'gem Schmucke,
Geiszle dich vom Paradies zurück!" (89-96)

¹³J. A. Blumauer (1755-1798) *Abentheuer des frommen Helden Aeneas* (1783).

Then listen to Dido, Book IV :382 ff.—

“Spero equidem mediis, si quid pia numina possunt,
supplicia hausurum scopulis et nomine Dido
saepe vocaturum. Sequar atris ignibus absens
et, cum frigida mors anima seduxerit artus,
omnibus umbra locis adero. Dabis, improbe, poenas.
Audiam et haec Manis veniet mihi fama sub imos.”

“Yet I trust, if the righteous gods can avail aught, that on the rocks midway thou wilt drain the cup of vengeance and often call on Dido's name. Though far away, I will chase thee with murky brands and, when chill death has severed soul and body, everywhere my shade shall haunt thee. Shameless one, thou shalt repay! I shall hear, and the tale will reach me in the depths of the world below.”

In *Die Schlacht*, one of Schiller's spirited battle ballads affording a powerful description of the rage of combat, occur these significant lines —

“Die Sonne löscht aus — heiß brennt die Schlacht,
Schwarz brütet auf dem Heer die Nacht.” (42-43)

This passage is a conscious reminder of Book I:88 ff., if not a translation—

“Eripiunt subito nubes caelumque diemque
Teucrorum ex oculis; ponto nox incubat atra.”

It is noticeable that in both passages “nox” and “Nacht” do not denote actual “night” as a division of the solar day, but a darkness similar to that which, in biblical terms, was “upon the face of the deep”.

Der Taucher (1797), one of Schiller's finest and most spirited ballads, is just replete with scenes from the storm in Book I. It might alone suffice to prove our contention —

“Und schwarz aus dem weißen Schaum
Klafft hinunter ein gähnender Spalt,
Grundlos, als ging's in den Höllenraum.” (38-40)

Do we not see here

“ . . . his unda dehiscens
terram inter fluctus aperit; furit aestus
harenis.” (106-107)

And again —

“Es riß mich hinunter blitzeschnell,
Da stürzt' mir aus felsigtem Schacht
Wildflutend entgegen ein reißender Quell;
Mich packte des Doppelstroms wütende Macht,
Und wie einen Kreisel mit schwindelndem Drehen
Trieb mich's um, . . . ” (97-102)

One more passage out of Book I:115 ff. must suffice —

“ . . . excutitur pronusque magister
volvitur in caput; ast illam ter fluctus ibidem
torquet agens circum et rapidus vorat aequore vertex.”

In this ballad the stress seems to fall upon the description of the horrors of the raging deep. “It no doubt gratified Schiller when Goethe reported

from Schaffhausen, after a visit to the cataract, that the line, 'Und es wallet und siedet und brauset und zischt', was scientifically correct".¹⁴

The spirited and beautiful little lyric, *Des Mädchens Klage*, makes one think of Dido's plaintive note before her death, in Book IV:651 ff.—

"Accipite hanc animam meque his exsolvite curis.

Vixi et, quem dederat cursum Fortuna, peregei,
et nunc magna mei sub terras ibit imago."

And then the Maiden —

"Das Herz ist gestorben

Die Welt ist leer,

Und weiter gibt sie

Dem Wunsche nichts mehr.

Du Heilige, rufe dein Kind zurück,

Ich habe genossen das irdische Glück,

Ich habe gelebet und geliebet." (6-10)

Probably none of Schiller's poems show more of Virgil's influence than this little lyric; its entire tone and impression seem to be the echo of the passage quoted from Virgil.

One might rightfully believe that the inspiration, if not the motive, of the entire poem of *Kassandra* (1802) came from Book II:246-247, 342-346. For a real appreciation and understanding of the Virgilian influence in Schiller's poem, one needs to read the whole poem in connection with the passages indicated in Book II. The effect is lost by simply citing a few lines.

Many more passages could be cited to show Schiller's relation and indebtedness to Virgil. It is hoped, however, that enough evidence has been presented to prove our contention that the translation of the *Aeneid* had no slight effect on Schiller's own poetic development.

The translation of the *Aeneid*, in itself, has meant little, rather nothing, to literature, but it meant much to Schiller, for he acquired thereby the style, the phraseology, and the method of presentation which he later developed in his ballads and lyrics. There is a Virgilian dignity in these poems. The style in which they are written is simple and yet noble. Nothing in the German tongue surpasses them in rhetoric. After a closer acquaintance with Virgil, Schiller's own diction became more mellow and the cadence of his rhythm more melodious. It might be said, then, that many of Schiller's best known and best liked poems owe much of what is finest in them to his intensive laboring with this ancient classic.

¹⁴Calvin Thomas — *Life and Works of Schiller*, p. 321.

Sixteenth Century Literature in the Light of Sociology

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About twenty-four years ago the author of the following article published his thesis on the Spenserian Imitators of the 18th century. While he was making his preliminary studies for this work at the Bodleian Library, his astonishment grew as he began to realize, how much "romanticism" there was in the so-called pseudo-classicistic period of English literature; there was a characteristically "romantic" current in the works of the minor and forgotten poets of that time, and ever since he has been somewhat doubtful about many generalizations, which are so frequent in the histories of literature. With all due respect to the more recent types of German scholarship, it might seem as if some of the modern "Geistesgeschichtler" are worse offenders than the older 19th century generations of scholars, who, though sometimes somewhat dry and dull according to modern taste, at least stick to facts and show clarity of expression and of terminology. Though, owing to the influence of war animosities, much of Sir Arthur Quiller-Couch's criticism of German scholarship may be gross exaggeration, one should carefully consider some of the suggestions of this distinguished scholar, one of whose most interesting essays deals with the terms "classical" and "romantic".¹ In this and in other essays Quiller-Couch challenges some of our most cherished ideas and ideals in literary research, and the question arises what should take their place.

Dissatisfaction with many of the more recent approaches to our problem and with various and sundry "achievements" in our field is the cause of this study, which is intended to be a tentative and unpretentious program for future research in 16th century literature. The first impulse to prepare it for publication came after reading Herder's *Briefe zu Beförderung der Humanität*. Herder motivated the author to present the problem of the application of sociological methods to the German literature of a most agitated era. What Herder points out in his 18th letter sounds very modern, but in research work during the past it has only been considered to a limited extent. Space does not permit to repeat and to expound in detail all the valuable thoughts of Herder, whose letter, as it were, offers some advice even to present day scholars. One or two sentences may be quoted in translation: "The force of Luther's language and of his upright mind combined with knowledge and learning, which through him and with him were revived, associated itself with the efforts of the greatest minds of all classes, some of whom differed with him greatly in their ideas; and so there grew up for the first time a popular literary public (ein populares literarisches Publikum) in Germany and in the neighboring countries. People who had never read began to read and those who could not read learned to read. Schools and academies

¹Sir Arthur Quiller-Couch, *Studies in Literature. First Series*. New York and Cambridge, England, 1918, (3rd printing 1926). Page 76 ff.

were founded, German church hymns were sung, preachers preached in German more frequently than before. The Bible or at least the Catechism was spread among the people; numerous sects arose, each of which in its way made contributions to a scholarly or popular discussion of disputable matters, and at the same time to the development of intellect, the polish (Politur) of languages and of taste."²

Other passages from these letters offer something like an inspiration to the modern reader, though at the same time he must realize that the ideas expressed by Herder are subject to certain limitations, which are easily explained by the social and artistic ideas of his time. In some of the letters of the second collection the poet discusses the "Geist der Zeit", what we now generally call the "Zeitgeist". This spirit of the age, he says, is spoken of as if it were an intelligent, sharp, clear and distinct being or essence. He then proceeds to define it more specifically and more explicitly as the principles and ideas of the most ingenious and most intelligent men of a certain age. These spiritual aristocrats break away from the frenzy of the mob, they are closely linked with one another, and they join the great chain of their predecessors and of their followers, with whom they form an invisible church. At the same time he wants us to understand that the spirit of the time may vary very much in different countries and in different circumstances (Situationen).³ In another letter he resents general characterizations of a whole nation or of an era, considering the immense multitude of differences, comprised in the word *nation*. How little do those think, how little do they know the poetry of a nation, who characterize it with the greatest abundance of words! When he studied Dante or Petrarch, Ariosto or Cervantes, he wanted to see the poet as an individual, and for this purpose he investigated everything, "was in ihm liegt, was rings um ihn zu seiner Bildung oder Misbildung beigetragen".⁴

The adherents of the modern, highly developed German philosophical method of the study of literature, who think with Hettner that literary history is the history of ideas and of their literary and artistic forms, who think that art is, more than anything else, the carrier of ideas, or that the art of a certain age corresponds to a definite "Weltanschauung", may deny that a sociological problem exists at all, or at least they will not see it. Is it not indeed a fatal *petitio principii* that the spirit of Gothic art is gathered and derived from art, and then again found in art? Furthermore, if for a moment we accept Dilthey's conception of philosophy as *Weltbild, Weltwertung und Grundsätze der Lebensführung*, the question emerges: To which sociological group should we refer? If we keep the whole nation in mind — we should do this by all means — we find that with regard to *Weltbild, Weltwertung und Grundsätze der Lebensführung* there are a great many distinctly different groups of people. Neither in

²Brief 18. Suphan, vol. XVII, p. 87.

³Cf. Brief 16. Suphan, vol. XVII, p. 80 f.

⁴Cf. Brief 88. Suphan, vol. XVIII, p. 56 f.

the present age, nor in Herder's time, nor in the 16th century, that century seething with many religious, artistic, philosophical and social issues in the various groups of society, can things be considered by simply applying the standard of Herder's "Zeitgeist". The ideals of the clergy, of the nobility, of the citizens of the free towns and of their various subdivisions, of the peasants etc., the literary tastes of the many classes and castes must have differed more than we realize nowadays, and it is rather doubtful whether there was one leading group representing the spirit of the age at any given year or decade of the 16th or any other century. Which should be the leading group? The one to which Luther belongs, or Hans Sachs, or Fischart, or one of the other prominent men in the realms of letters? Is it the stratum in which and through which social life is promoted, or is it the group of men who advance knowledge, is it the artists and poets, who have just one of the many tendencies of that age in common, and which is the outstanding tendency characteristic of a period of one hundred years?

The lack of research work in that direction has been keenly felt by such men as Richard M. Meyer, who in his *Deutsche Literatur bis zum Beginn des 19. Jahrhunderts*, speaking of the 16th century says that he does not feel young enough to write a history of the "Volksseele". Unfortunately Meyer did not see the entire magnitude of this gap in research, he only vaguely anticipated how essential this work would be in order to determine to what extent the outstanding men of that time were indebted to the ideas and tastes of the many groups of 16th century society; furthermore we have no clear conception of their mutual relations to these groups or of the exact amount of their contributions to the progress of their age, or of their reciprocal influence upon the "Zeitgeister".

Incidentally it might be mentioned that we are indebted to the intuition of Goethe's genius for a most profound insight into the spirit of the 16th century as it appears in *Götz* and in *Hans Sachsens poetische Sendung*. However Goethe was a poet; he was idealizing when he saw the world, "wie Albrecht Dürer sie gesehen", he was idealizing Hans Sachs's personality, his work, his style, his verse; Goethe was not one of those scholars who would have seen by studying Hans Sachs and his audience, and Dürer and his milieu, how very little Dürer's religiosity and the Dürer Renaissance have in common with the great shoemaker's *Poeterei*.

Certain attempts at a sociological discussion and interpretation of literature have been made in recent years with varying results; most of them, however, are not quite satisfactory. Take for example Hans Heinrich Borchardt's *Geschichte des Romans und der Novelle in Deutschland*⁵ and read some of the sweeping generalities, which probably sooner or later will have to give way to more detailed and searching inquiries. Is it not an overstatement when Borchardt asserts that the German revisers of French and Italian novels in the 15th century wrote for the circles of the nobility, those of the 16th century for a middle-class public? That

⁵Leipz. 1926. Especially pages 93 ff. and 110 ff.

the carrier of this new 16th century art was that middle-class whose *Lebensgefühl* was reflected in the new poetry? That this class had no cultural traditions? Moreover this class is supposed to be responsible for certain ethical and moral tendencies, it is just this class which in poetry expects virtue to be rewarded, and vice to be punished. We wonder if in the preceding centuries there were many poets and readers who held the rather modern view of *l'art pour l'art*? Then take a statement like this: "Der faustische Zug der Renaissancezeit wurde durch das Behagen Wagners abgelöst". This refers to the latter part of the 16th century. And a few lines further we learn that there were not lacking strong individualities who had spirit, originality and a bent towards greatness (einen Zug ins Grosse). And at the bottom of the same page: "Unter dem Wellengeträcht des Dogmatismus brausten untergründig die Wogen eines neuen Orkans deutscher Mystik." By the way, in the same chapter a well-known poet is called "der geniale Johann Fischart", and eight lines below he lacks the depth of genius. Last but not least, in 1587, when as he claims the Faustian impulse of the Renaissance had disappeared, there appeared in print a work, "das eine Tiefe des metaphysischen Gedankens besitzt, wie wir sie in der Literatur des 16. Jahrhunderts vergeblich suchen." Of course we are far from denying Borchardt's real merits; but if we want to try at all to apply sociological methods in the study of literature, we should keep in mind what Frank Hamilton Hankins⁶ says from the viewpoint of the sociologist, whose field is naturally much more comprehensive than ours: "Sociology must be viewed as a synthesis of whatever pertains to the activities of groups of associated humans as revealed by any and every manner of studying them". And in this effort towards a synthesis, it might be wise to start from the very bottom so as to avoid "social philosophy with a great deal of speculation, broad assumptions, unproven and improbable generalizations."

Some French scholars have clearly stated our problem and suggested attempts at its solution, without, however, going into details, since they have been interested more in sociology than in literature. The following deserve brief mention: Bouglé, C. *Leçons de sociologie sur l'évolution des valeurs*. — Lanson, G. *L'histoire littéraire de la sociologie*. — A. Hesse et A. Gleyze, *Notions de sociologie appliquée à la morale et à l'éducation*. In the latter work there are some very good ideas in the paragraphs dealing with *le rôle de la société dans la production artistique, les conventions traditionnelles, fonction de l'art dans la vie sociale*. — Grosse, *Les débuts de l'art*.

The best work in our field so far has been done with surprising results by the German Anglicist Levin L. Schücking, who in his research work made use, for instance, of the conduct books of Shakespeare's time. Above all one must refer to his book *Die Familie im Puritanismus, Stu-*

⁶Cf. F. H. Hankins, *An Introduction to the Study of Society*, New York 1933. There is much to be gained by the student of literature from books like this. One should for example study what sociologists think of the "folk soul", "spirit of the times" etc. See page 371 f.

dien über Familie und Literatur in England im 16., 17., und 18. Jahrhundert. It is a work which reveals a deep insight into the spiritual history of the English middle classes and into the greatness as well as the narrowness of Puritanism. Furthermore one should recommend to every student of literature his book *Die Soziologie der literarischen Geschmacksbildung*, in which Schücking discusses modern literary problems and has created entirely new terms such as "der soziologische Nährboden der Literatur", "Geschmacksträgertyp" etc.

A great deal of very valuable material for our purposes has also been gathered by Joseph Nadler in his *Literaturgeschichte der deutschen Stämme und Landschaften*, though of course Nadler emphasizes only one side of the problem.

While German Anglicists like Schücking, Gustav Hübener und Schöffler have been quite successful in studying sociological problems in literature, Germanists have hardly made a start in this direction. Karl Vietor, who is one of the few to see this deficiency, tries to explain it by the fact that the German school of literary research has refused to apply such methods and has been exclusively devoted to the expression of personalities in literary works and to the singular importance of the poetical genius. There is a good deal of truth in this statement of Vietor's though it seems to be slightly exaggerated, as a careful study of such books as *Philosophie der Literaturwissenschaft*, edited by Emil Ermatinger, Berlin 1930, will reveal. Even in connection with the problem of the history of style Josef Nadler sees the problem quite clearly. We are just beginning to understand that not only production, but also consumption of literature should be investigated systematically.⁷

In order to illustrate some of the difficulties which we shall have to face in this new type of research work in 16th century literature, let us briefly discuss the greatest of all the personalities of the age, Martin Luther. He is perhaps more complex and more difficult to understand as a son of his age than anybody else. He came from the lowest ranks of society, received the education and training of a monk and theological scholar, and then had to speak to all the manifold groups and classes of his nation and of the whole occidental world. A valuable study by R. H. Fife⁸ elucidates that he was compelled to write his letters in Latin to those who had had a similar training, and in German to the princes and representatives of worldly power. Moreover, in his theological works, in his poetry, in his didactic writings etc. he had to appeal and did appeal to the progressive craftsmen, the artisans in the towns, to the merchants, the peasants and the poor, to the humanist as well as to the shoemaker. Which of these groups was the leading one, best representing a uniform "Zeitgeist", what does Luther in his work owe to each group, what were his most intense, what his more casual relations with these diverse classes,

⁷Cf. Von deutscher Poeterey. Band 3: Karl Vietor, *Probleme der deutschen Barockliteratur*. Especially page 9 f.

⁸Germanic Review. 1931. Vol. 6, pp. 219-232.

whose spirit was indeed anything but uniform and some of which by all means were representatives of a whole series of "Zeitgeist".

The attitude which Luther took with regard to the pater familias, the Christian and obedient wife, the master and the servant, the bigamy of princes, and many other somewhat strange ideas of the great reformer, who in many other ways is a genius centuries ahead of his age, this attitude might perhaps be more easily understood and explained if a methodical investigation on a large scale was made into the spirit of the various groups of 16th century society and into the influence which their many ideas and tastes have had on such outstanding men as Luther, Hans Sachs, Brant, Fischart, Hutten etc. Naturally we are very well aware that in a general way as well as in detail these ideas are not unknown. What is really needed is a new method, a new leading point of view, or a sociological basis in order to get more definite results and to come nearer to truth. To study the influence of social groups or of the 16th century public, it is essential not only to investigate the theological, literary and political pamphlets, letters and books of major or minor authors, but also anything written or printed in the 16th century, which might help us to obtain a clear and distinct conception of the "group spirits" and of the different types of taste.

When we read and re-read such works as those of the three Alsations: Brant's *Narrenschiff*, Murner's *Narrenbeschwörung*, and *Schelmenzunft*, and Fischart's *Geschichtsklitterung*, and then compare them with what has been said by many scholars and authors of "cultural histories" about the moral and social conditions of the 16th century with references to and quotations from these authors, we finally come to a point where we are reminded of books about pre-war Germany, based on sources of the type of the *Simplizissimus*, the *Jugend*, or Maximilian Harden; or we might think of the picture, existing in the minds of many European writers and of the European public in general, of the United States, because their knowledge of this country is derived from a certain type of American *Kapuzinerprediger* like Upton Sinclair or the American recipient of the Nobel prize of literature. In modern times these wrong ideas of an ill-bred and fallacious "Kulturkunde" can be righted by a careful study of the social conditions of the various nations. With regard to the 16th century this is much more difficult, and in order to obtain a sound idea of the real value and of the significance of Murner, Brant and Fischart, we need a very painstaking and thorough study of the age from sources other than the more or less well known writers and poets, e.g. we shall have to scrutinize letters of rather unknown persons, chronicles in archives, statistics about what was sold by the booksellers, we shall possibly have to see what books were in private or public libraries, how widely the Bible, "Erbauungsbücher", religious and wordly poetry were read, what was created and appreciated in the fine arts, what work was done in education. It seems unbelievable that there was such an enormous decline of morals, especially at the end of the century, as is generally assumed, or that even

the majority of the "viri obscuri" were such caricatures as those described by Crotus Rubeanus and Ulrich von Hutten.

It is impossible to foretell what the result of a sociological study of 16th century literature would be. Many complications may develop, old beliefs may be shaken, in many cases we may have to admit an honest and frank *I believe*. Still, even this is worth more than the many generalizations, which have been copied again and again by writers of histories of literature. One should emphasize this need for a positive extensive and intensive research on a sociological basis, because everyone who has had the good fortune of going through the old school, which is nowadays looked down upon as *Historismus*, cannot help being afraid of the deductive method of beginning research with a *philosophische Wesensschau*, into which all the facts must be squeezed, until something distorted is served up in a distorted and frequently unintelligible style to the unfortunate reader.

In conclusion a few topics, chosen at random, might be suggested for a preliminary investigation. Further advice and criticism from anybody interested in the problem will be highly appreciated.

The family in the different classes of 16th century society and in the literature of the time.

Religious ideas of the townspeople. What influence they had upon the reformers, and how they were changed by them.

Herr und Knecht in Luther's age and in his works.

The position of women in the classes of 16th century society, and how Hans Sachs and others see them.

The Christian social ideas of the Anabaptists and their origin and basis.

How modern was Sebastian Franck?

The social ideas of the great chroniclers Johannes Aventinus and Aegidius Tschudi.

Fact and fiction in the *Epistolae Obscurorum Virorum*.

A study of the autobiography of Thomas Platter in the light of sociology.

An attempt at a sociological explanation of certain ambiguities in Luther's character.

E. G. KOLBENHEYER: DIE BRÜCKE*E. P. APPELT, *University of Rochester*

Mag Kolbenheyers Schauspiel „Die Brücke“ wegen seiner Armut an äußerer Handlung auch nicht besonders für die Darstellung auf der Bühne geeignet sein, als Lesedrama besitzt es Eigenschaften, die es für die Behandlung im Lektüreunterricht ganz besonders empfehlen. Mit seiner feingeschliffenen Sprache, seinen knappen und mit Spannung geladenen Dialogen, seinen scharf charakterisierten Gestalten, von denen jede ein individuelles und typisches Gesicht trägt, bietet es eine Fülle von Gedanken und stellt Probleme zur Sprache, die auf das Interesse der Jugend rechnen dürfen. Allein die Lektüre dieses Schauspiels erfordert ernste Gedankenarbeit des Lesers und ein tiefes Sicheinfühlen in das Werk des Dichters.

Durch die großen Fenster eines alten Schlosses blicken wir auf die kühnen Bogen einer Brücke, die das Höllental überspannen und hinter denen die schneebedeckten Alpenberge sichtbar sind. Die Konstruktion dieser Brücke, die von nie dagewesener Kühnheit ist, stellt sich als das Werk des genialen Ingenieurs Lukas Prein dar. Obwohl die Brücke fertig ist, ist für Prein das Werk erst ganz vollendet, wenn sie einen Föhnsturm bestanden hat, dessen Nahen angekündigt ist. Prein und seine Umgebung sind voller Spannung, denn der Privatdozent der Geologie Dr. Hans von Bühl ist von dem die Brücke finanzierenden Konzern geschickt worden, die geologischen Vorbedingungen für die Haltbarkeit der Brücke zu untersuchen und ein sachverständiges Gutachten abzugeben. Während seiner Anwesenheit ist Bühl mit Franziska, der Tochter Preins, bekannt geworden, und es scheint fast, als ob es zu einer Verlobung der beiden kommen soll. Rübsam, den Prein vom Mechaniker zu seinem ersten Assistenten herangebildet hat, bewundert seinen Herrn und Meister; allein er fühlt sich von ihm in den Hintergrund gedrängt und in seiner Entwicklung gehemmt. Ohne ihn zu hassen, möchte er Prein einmal klein und schwach seinem Werke gegenüber sehen, wie er ihn vor kurzer Zeit als Mensch am Sarge der Gattin gesehen hat. Rübsam liebt Franziska, er hat nur nicht den Mut, ihr seine Liebe zu gestehen. Bühl ist darum für ihn ein Nebenbuhler, den er vor allem um Franziskas willen von dieser fernhalten möchte. Franziska ist ganz überzeugt von der Überlebtheit der älteren Generation und ihrer Ansichten und erhebt bittere Vorwürfe gegen sie, ohne jedoch den eigenen Vater und die Großmutter einzuschließen in ihr Urteil. Rübsam stimmt der Auffassung Franziskas im allgemeinen bei, nur stellt er sich nicht ganz auf ihre Seite, weil sie ihm zuviel über die Dinge redet, während er Taten und Leistungen von der jungen Generation erwartet. Die große Selbstsicherheit, die Prein sonst schon be-

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Eine von Kurt A. Sepmeier bearbeitete Schulausgabe ist vor kurzer Zeit bei Prentice-Hall, Inc., New York, erschienen.

sitzt, scheint angesichts der Entscheidung für die Brücke nur noch zu wachsen. Mit größter Ruhe trifft er alle Anordnungen. Da gibt Rübsam einem Arbeiter den Auftrag, im ärgsten Sturm eine Sprengung vorzunehmen, die bei den übrigen Personen als ein Versagen der Brücke ausgelegt werden könnte. Als dann der Sturm mit gewaltiger Stärke einsetzt, ein Gehöft in Flammen aufgeht und aller sich eine große Aufregung bemächtigt, bleibt Prein vollständig ruhig. Bühl kann das nicht verstehen, wohl aber Franz, die glaubt, daß diese Stärke aus einer „inneren Quelle“ kommt. Durch eine Verbindung mit Franz glaubt Bühl, sich auch eine solche Quelle sichern zu können. Hanna, Franz's Großmutter, sieht in einer solchen Einstellung den Grund für das Scheitern so mancher modernen Ehe. Gerade als der Sturm noch wächst, durchschneidet Rübsam die Lichtleitung und gibt damit das Signal für die Sprengung, deren Donner das Toben des Sturmes übertönt. In der nun entstehenden großen Aufregung bekommt Prein seine Ruhe zuerst wieder. Er begibt sich sofort hinaus, um sich zu überzeugen, ob sein Werk tatsächlich zerstört ist. Rübsam muß erkennen, daß ihm sein Vorhaben nicht gelungen ist, wohl aber das Band zerschnitten ist, das ihn seit Jahren mit dem bewunderten Manne verbunden hat. Er verliert seine Beherrschung und wirft sich Franz zu Füßen, ihr seine Liebe gestehend. Diese kann ihn so nicht vor sich sehen und fordert ihn zum Aufstehen auf. Bühl, der das mit angesehen hat, entfernt sich schweigend. Er fühlt wohl, daß er hier ausgespielt hat. Nachdem der Sturm vorüber ist, entläßt Prein seinen Mitarbeiter Rübsam. Er würde ihm vielleicht vergeben, wenn dieser sich zu einer Bitte um Vergebung bequemen würde. Dazu kann sich der verschlossene Rübsam aber nicht zwingen. Das Schauspiel schließt mit dem Ausblick auf eine Versöhnung. Die Liebe zwischen Rübsam und Franz, deren Entstehen angedeutet ist, die gegenseitige Achtung der beiden Generationen vor einander zusammen mit der Liebe im Herzen der Älteren für die Jungen, geben Hoffnung für die Zukunft. Die Brücke Preins hat den Sturm überstanden und es ist anzunehmen, daß auch die Brücke, die die beiden Generationen verbindet, sich bewähren wird.

Das Generationsproblem, das Verhältnis der Alten und Jungen zu einander, spielt im Schauspiel die wichtigste Rolle. Als Vertreter der älteren Generation lernen wir Frau Hanna, die Mutter der vor kurzer Zeit verstorbenen Frau Preins, und Lukas Prein kennen. Diesen gegenüber stehen als Vertreter der Jugend Franziska Prein, Bühl und Rübsam. Im Mittelpunkt der Handlung steht Lukas Prein, ein Mann „aus Wille und Tat“, der mit großer Lebenssicherheit einherschreitet und dessen Denken und Schaffen seinem Werk gilt. Nicht, daß ihm die Arbeit Gewinn oder Befriedigung beruflichen Ehrgeizes bringen soll, er hat sich ihr ganz ergeben, weil er weiß, daß es um die Fortsetzung dessen geht, was die Generationen vor ihm geschaffen haben. Aus dieser Einstellung heraus fühlt er aber auch eine heilige Verpflichtung der Zukunft gegenüber. Was er weiterführt, das muß er so fördern und verbessern, daß es die Grundlage neuer Vervollkommnungen der nächsten Generation werden

kann. Prein glaubt an sein Werk und ist bereit, nicht nur Vermögen und Ruf dafür einzusetzen, sondern auch sofort wieder von vorn zu beginnen, falls es die Probe nicht bestehen sollte. Die hohe Bewertung seiner Lebensaufgabe und der Glaube an sich lassen ihn seinen Mitarbeiter niedriger bewerten als vielleicht recht ist. Allerdings hat Prein dafür eine Entschuldigung, Rübsam hat noch nicht die innere Einstellung zu seiner Arbeit gefunden, die eine volle Gewähr für die Zukunft bietet. Ganz ohne Vertrauen zur Jugend ist aber Prein nicht, wie sollte er auch, da er sich selbst als Glied einer Kette fühlt. Er möchte ihr nur nichts ersparen und scheut darum davor zurück, seine Liebe zu ihr zu zeigen, wie er es auch der Mutter überläßt, diese „goldene Brücke“ zu nennen.

Neben Lukas Prein tritt Frau Hanna, die Mutter seiner verstorbenen Frau. Sie ist eine feinsinnige Frau, die mit Takt und Gefühl für das eintritt, was ihrer Generation wertvoll und erhaltenswert erscheint. Franz, Bühl und Rübsam, die gemeinsame Züge der Generation tragen, sind unter sich in mancher Hinsicht verschieden. Franz und Bühl gehören zusammen nach ihrer Herkunft und der ihnen gemeinsamen Freude am Diskutieren und Theoretisieren. Anders in dieser Beziehung ist Rübsam. Er ist ein Fanatiker der Leistung und will eher die Arm- und Beinmuskeln in Bewegung gesetzt haben als die Zungen. Franz, die Assistentin in einer Klinik ist, hat auf Wunsch der Mutter eine Erziehung zur Selbständigkeit erhalten, die im Gegensatz zur Ansicht des Vaters steht. Sie fühlt sich als moderne Frau und tritt den Problemen des Lebens sehr sachlich und nüchtern gegenüber. Fast will es scheinen, als ob sie bereit sein würde, eine Ehe mit Bühl einzugehen, nur weil er etwa den Anforderungen entspricht, die sie an einen Gefährten und Kameraden stellt. Sie will anders sein als die Alten und hält darum mit ihrer scharfen Kritik nicht zurück. Wie gewaltig ist aber die Veränderung, die in Franz vor sich geht, als der Sturm mit seinen Begleitereignissen hereinbricht. Wie eine Offenbarung kommt es über sie, und sie erkennt und schätzt nun die hohe Auffassung des Vaters, die er von seinem Werk hat. Leuchtenden Auges tritt sie neben ihn, um wenigstens vorübergehend die Stelle Rübsams auszufüllen.

Bühl, aus alter Familie stammend, ist ein nüchterner Verstandesmensch. Ganz anders wie Prein, glaubt er, seine Angelegenheiten von denen des Berufes trennen zu können. Aus Mangel an Willen scheint er zu keiner grundlegenden Entschließung fähig zu sein. Wie er Rübsam auszufragen sucht über die Brücke, also gewissermaßen dessen Ansicht höher bewertet als seine eigene, so räumt er auch widerstandslos das Feld, als er Franz' neue Einstellung feststellen muß. Aus den Gründen, die er für eine Heirat mit Franz hat, spricht das Bewußtsein seiner mangelnden Stärke und auch gleichzeitig etwas Egoismus, wirklich warme Gefühle scheinen ihm abzugehen.

Rübsam ist der Sohn eines Metaldrehers, „der heimlich Schiller las, als sei das eine Sünde gegen seine Helotenklasse.“ Dank seiner Begabung

ist er Preins rechte Hand beim Brückenbau geworden. In ihm verbindet sich mit der Bewunderung für den Meister eine große Achtung für die Leistung. Die verpflichtende Auffassung von der Arbeit, die Prein hat, geht ihm noch ab. Er nimmt für sich und seine Generation das Recht der unbeschränkten Betätigung in Anspruch und wünscht, diese nicht durch Gemüt unnötig belastet zu sehen. Herkunft und schneller Aufstieg äußern sich bei Rübsam nicht nur, wie Prein sagt, in der Einstellung zum Werk, sondern, wie Frau Hanna es ausdrückt, in einem Mangel an „Haltung.“ Es zeigt sich dieser nicht nur in seinem Verlangen und dem daraus entspringenden Bubenstreich, seinen Meister einmal klein und mutlos zu sehen, sondern auch in seiner stürmischen Liebeserklärung. Gerade letztere beweist aber auch, daß in ihm mehr Gemüt ist, als er selbst wahr haben möchte. Diese Tatsache gewährt einen versprechenden Ausblick auf die weitere Entwicklung dieses Mannes, dessen sonstige Eigenschaften über jeden Zweifel erhaben sind.

Der Gegensatz der beiden Generationen, der das wichtigste Problem des Schauspiels darstellt, kommt weniger in äußerer Handlung als in inneren Auseinandersetzungen zum Ausdruck. Der Kampf ist ein zweifacher, des Wortes, zwischen den Alten und Franzi und Bühl, der Tat, zwischen Rübsam und Prein. Er wirkt so spannend, weil auf beiden Seiten Menschen stehen, deren Denken und Wollen sich durch Ehrlichkeit und Überzeugungstreue auszeichnet. Wo beide Seiten Schwächen zeigen, Prein in seiner Geringschätzung der Jugend und Rübsam in der Anwendung verwerflicher Mittel, da entschuldigen die unterliegenden Beweggründe. Die entgegenkommende Stimmung auf der Seite der Alten am Ende des Schauspiels und die aufdämmernde Erkenntnis bei den Jungen, deuten darauf hin, daß eine Brücke zwischen den Generationen besteht, die sich in der Zukunft als tragend erweisen wird.

Ein anderes Problem im Schauspiel ist die Stellung der Personen zur Ehe. Prein, der seine Ansicht „rückständig, sehr rückständig“ nennt, sieht in der Ehe eine Gemeinschaft, in der jeder Teil die ihm von der Natur zugewiesene Aufgabe zu erfüllen hat. Die Frau ist für ihn ein Wesen, dem die Natur „einen fruchtbaren Schoß, nährenden Brüste und Instinkt für Familie“ gegeben hat. Wie hoch Prein die Frau einschätzt, geht aus den Worten hervor, in denen er von der Wichtigkeit spricht, die seine Frau für ihn und seine Lebensaufgabe gehabt hat. Der Gedanke, sie könne in der ihr zugewiesenen Rolle sich nicht glücklich gefühlt haben, ist ihm peinlich. Prein sehr nah in seinen Ansichten über Frau und Ehe steht Rübsam. Für ihn ist die Ehe eine primitive Einrichtung. Er wünscht sich eine Frau, die „den Mut hat, Weib zu sein“ und stolz und opferfähig ist. Wie über alle Dinge, so unterhalten sich Franzi und Bühl auch ausgiebig und sachlich über die Ehe. Heiraten ist für sie eine Angelegenheit, die nur den Intellekt angeht und bei der sie glauben, das Gefühl ausschalten zu können.

Neben den angedeuteten Problemen werden in der „Brücke“ noch andere berührt, die hier nur genannt werden können. Es sind das z. B.:

Das Verhältnis des Menschen zu seiner Arbeit, Der Aufstieg des Arbeiters, Das Verhältnis der Frau zum Beruf des Mannes, Die Stellung des Ingenieurs im Leben der Nation usw. Wo man auch den Hebel ansetzen mag, überall findet man Gedanken, die „des Schweißes der Edlen“ wert sind. Das Zentralproblem allerdings wird immer das der Generationen bleiben. Eine vertiefende Betrachtung dieses modernen Schauspiels aber sollte gipfeln in der Erkenntnis, daß der Kampf zwischen Alter und Jugend nie verschwinden wird und nie verschwinden sollte, eben weil er fruchtbar ist für das Werk.

Das weibliche Geschlecht bei Schiffsnamen

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Die Verwendung des weiblichen Geschlechtswortes bei Schiffsnamen, die auf Personen oder Sachen männlichen Geschlechts zurückgehen, wird allgemein als ein Verstoß gegen das Sprachgefühl empfunden und als grund- und sinnlose Engländerei verworfen. Unter anderen sind es besonders Hermann Dunger, Eduard Engel, Theodor Matthias und Karl Schneider, die sich mit dieser an sich wohl nicht sehr wichtigen, aber immerhin interessanten Frage auseinandersetzen und den Vorwurf der „Engländerei“ erheben.

Die bloße Verurteilung des Gebrauchs der weiblichen Artikel bei Schiffsnamen ist aber noch keine Erklärung und trifft auch meines Erachtens den Nagel nicht auf den Kopf. Es kann sich hier bekanntlich nicht um ein direktes Nachäffen des englischen weiblichen Geschlechtswortes handeln, und man müßte daher die Einwirkung der englischen Sprachform auf dem Umwege über das Fürwort annehmen. Ich weiß aber aus Erfahrung, daß das weibliche Fürwort im Deutschen wohl für kleine Boote, selten aber für große Schlachtschiffe gesetzt wurde, oft auch nicht einmal für solche, deren Namen weibliche Personen oder Dinge bezeichneten. Diese Tatsache macht es mir ziemlich unwahrscheinlich, daß es sich hier wirklich um unmittelbaren englischen Einfluß handelt.

Wenn ich hier den Versuch einer anderen Erklärung unternehmen will, so gehe ich dabei von der Tatsache aus, daß nicht alle Schiffe mit männlichen Namen das weibliche Geschlechtswort annehmen, eine Tatsache, die von den meisten der betreffenden Autoren ganz übersehen wird. Sie geht aber nicht nur aus dem reichsdeutschen Sprachgebrauch hervor, sondern auch aus dem der österreichisch-ungarischen Kriegsmarine, deren Befehls- und Amtssprache die deutsche war.¹ Man sagte dort einer-

¹Es könnte hier eingewendet werden, daß bei der norddeutschen Marinesprache englischer Einfluß wahrscheinlicher ist, als bei einer süddeutschen. Tatsächlich konnte aber Österreich, das bekanntlich keine deutschsprachige Küste besaß, aus sich heraus keine deutsche Seemannssprache entwickeln, und mußte daher, als es daran ging, die bisherige italienische Marinesprache durch die deutsche zu ersetzen, diese ganz aus Norddeutschland übernehmen. Der österreichische Sprachgebrauch stimmte daher im allgemeinen durchaus mit dem reichsdeutschen überein, was auch durch die folgenden Ausführungen bestätigt wird.

seits der „Tegetthoff“, und der „Viribus Unitis“, wenn man von den Schlachtschiffen dieses Namens sprach, andererseits aber die „Radetzky“ und die „Schwarzenberg“, obzwar die beiden letztgenannten Schiffe ebenfalls männliche Namen trugen. Woher dieser Unterschied?

Die Namen der zweiten Gruppe waren schon in früheren Zeiten einmal zur Bezeichnung von Kriegsschiffen gebraucht worden, und zwar schon in der Zeit der Segelschiffe, wo man gewöhnlich vor den eigentlichen Namen die — weiblichen — Bezeichnungsworte „Fregatte“ oder „Korvette“ setzte, sodaß der volle Name „die Fregatte Radetzky“, oder „die Korvette Schwarzenberg“ lautete. Daraus konnte sich dann bei Weglassung der Artbezeichnung leicht der Gebrauch ergeben, „die Radetzky“ und „die Schwarzenberg“ zu sagen. „Tegetthoff“ und „Viribus Unitis“ dagegen waren niemals Namen von Segel-Kriegsschiffen gewesen, waren in dieser Hinsicht mit keiner Tradition belastet und hatten daher auch keinen Grund, den weiblichen Artikel anzunehmen.

Ähnlich lagen die Verhältnisse bei der deutschen Kriegsmarine. Hier hatte bis zum Jahr 1884 die Einteilung der größeren Schiffe in Fregatten und Korvetten gegolten. Erst nach diesem Zeitpunkt kamen, mit der nunmehr allgemein eingeführten Dampfkraft als Antriebsmittel und dem aufkommenden Panzerschutz, die Bezeichnungen „Panzerschiff“ und „Kreuzer“ in Gebrauch. Auch hier hatten sich also die schon vor 1884 für Kriegsschiffe verwendeten Namen „Blücher“, „Bismarck“, „Gneisenau“ u. a. ursprünglich auf Fregatten und Korvetten bezogen, und obzwar sie später auf moderne Dampf- und Panzerschiffe übertragen wurden, erhielt sich bei ihnen doch der weibliche Artikel. Der Sprachgebrauch früherer Zeiten wirkte fort, wenn man auch den Grund für die sprachwidrige Gewohnheit vergessen hatte. Andererseits wurden meines Wissens gewisse Schiffsnamen schon immer mit dem natürlichen Geschlecht verwendet; man sagte z. B. *der* „Kronprinz“, *der* „Hindenburg“, *der* „Drache“, da diese Namen erst in der Dampfschiffszeit aufgekommen und daher nicht mit dem früheren Sprachgebrauch belastet waren. Diese Annahme wird durch die von *Dunger*² angeführte Tatsache bestätigt, daß die ehemalige Kreuzerfregatte „Blücher“ nach ihrem Umbau zum reinen Dampfschiff *der* „Blücher“ genannt wurde. Hier war eben der Übergang von *der* Fregatte zu *dem* Kreuzer zu augenfällig, und man bemühte sich, ihm auch sprachlich genug zu tun. *Dunger* hat übrigens das Bestreben, modernen Schiffen ihr natürliches Geschlecht zu belassen, schon erkannt, hat aber den Grund dafür nicht gefunden.

Gegen die hier vertretene Ansicht könnte man einwenden, daß bei der Änderung der Schiffsbezeichnung von Fregatte auf Panzerschiff die davon betroffenen und alle neueingeführten Namen von Panzerschiffen den sächlichen Artikel hätten annehmen müssen. Dagegen läßt sich aber anführen, daß es sich dabei nicht um einen bewußten, plötzlich einsetzenden Prozeß handelt, sondern daß sich die Weglassung des Bezeichnungs-

²Hermann *Dunger*, *Engländerei in der deutschen Sprache*, Berlin 1909, S. 53.

wortes und damit der Übergang seines Artikels auf den Schiffsnamen selbst nur allmählich vollziehen und einbürgern kann. Falls sich aber das deutsche Sprachgefühl nicht entschieden dagegen auflehnt und diese mögliche Entwicklung im Keim erstickt, könnte sie sich immerhin in Zukunft durchsetzen.

Wenn behauptet wird, das Schiff sei für den Seemann keine Sache, sondern fast ein lebendes Wesen, das er gern mit dem weiblichen Geschlecht belegt, so mag das wohl für ein Segelschiff oder ein kleines Boot, eine Brigg, Bark, Jolle oder Jacht stimmen, denen man ja auch oft weibliche Namen beilegt, man muß aber mit Engel³ dagegen einwenden, daß sich dieses Gefühl nicht auf die neuzeitlichen, gepanzerten und von tausenden von Pferdestärken durchzitterten Riesenschiffe erstrecken kann.

Eine weitere Bestätigung der hier versuchten Erklärung des weiblichen Geschlechtes bei Schiffsnamen ist vielleicht auch in der von Karl Schneider⁴ angeführten Tatsache zu erblicken, daß die Rheinländer bei der Benennung ihrer Flusschiffe das natürliche Geschlecht beibehalten. In diesem Falle gab es keine Vorgänger aus der Segelschiffszeit.

Das hier Angeführte bezieht sich hauptsächlich auf von männlichen Personen oder Dingen abgeleitete Namen; bei von Städten oder Ländern herstammenden Schiffsnamen, die allgemein den weiblichen Artikel führen, wie *die* „Deutschland“, *die* „Leipzig“, u. a., dürfte die Beibehaltung des weiblichen Geschlechtes seine Rechtfertigung wohl in der weiblichen Gestalt finden, in der uns diese Gebilde von je durch die Kunst vor Augen geführt worden sind.⁵ Obzwar ursprünglich ebenfalls vom weiblichen Geschlecht der Typ-Bezeichnung ausgehend, hätte demnach der weibliche Artikel der Namen nach der Einführung neuer Bezeichnungen eine Stütze in diesen weiblichen Gestalten, wie *Germania*, *Bavaria*, *Berolina*, etc. gefunden und sich daher erhalten können.

Eine weitere Bestätigung oder Entkräftung der hier gebotenen Erklärung läßt sich mit den mir zur Verfügung stehenden Hilfsmitteln nicht durchführen. Vielleicht nimmt aber ein neugieriger Fachgenosse und Marinehistoriker in Deutschland selbst die Anregung auf und bringt die strittige Frage durch genaue Untersuchung einschlägiger Quellen zum endgültigen Abschluß.

³Eduard Engel, *Gutes Deutsch*, Leipzig 1918, S. 98.

⁴Karl Schneider, *Was ist Gutes Deutsch*, München 1931, S. 3.

⁵Vgl. Theodor Matthias, *Sprachleben und Sprachschäden*, Leipzig 1930, S. 41.

THE PROBLEM OF OUTLINING OBJECTIVES

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No other topic in education has received so much attention in recent years as the subject of aims and objectives. The growth and extent of interest is reflected in the voluminous literature of the last decade. In the *Education Index* there are entered in the years from 1929 to the present no less than 460 articles dealing with this subject. In the same period, by way of comparison, the articles on objective tests, which then occupy another center of interest, number less than 175.

It would be natural to suppose that a proportionate or at least a substantial share of this interest is of moment to the German teacher who is, or has been, or soon may find himself to be, face to face with the problem of vindicating once more his aims, this time in connection with some unit-plan, integration-idea, or instructional-orchestration scheme.

What then is meant by the practice of outlining objectives? Summarily speaking we may answer: the practice that came in vogue in the second quarter of the twentieth century when professional educators, school administrators, and boards of education began drawing up (or requested their class-room teachers to draw up—usually in accordance with a given pattern) certain sets of aims to be realized in different classes and courses of study. Naturally the idea was bound to find favor among curriculum makers, always eager to detect and eliminate “overlappings,” and was soon extended from junior and senior high schools to junior colleges, and is now invading universities. I have before me an eleven-page typewritten document representing this year’s objectives of first-year German in a western university. It is significant to note that they include an imposing catalog of general and special ends, comprising well nigh everything that is desirable and presumably attainable in one college year of beginning German.¹ The critical investigator may sense, however, something of an unconvincing ring in all this formulation that is so obviously intended to be argumentative or at any rate popularly persuasive rather than pedagogically directive. Perhaps there is also some justification for the apprehension that the public, the administration, the student advisers, and most of all the students themselves might easily be led to reason that if first-year German offers so much, there is little excuse for having more than one year of this language. Obviously the time has come for an impartial investigation of the entire matter.

There is indeed something to be said in favor of our reading the compass in education from time to time, for we are still far from any certain haven on the vast uncharted sea of educational philosophy. In fact, the desirability of constantly redefining our aims is so altogether self-evident that it needs no brief. What we must subject to critical investi-

¹The general objectives include, “command of fundamental processes,” growth in “social understanding,” “self-knowledge,” “vocational fitness,” “avocational resourcefulness,” “positive ethical character,” and development of “dynamic citizenship.” The special objectives, which consist of an enumeration of items of subject-matter, read like the table of contents of a German school grammar.

gation, however, if we are seriously concerned with the matter at all, are the arguments hitherto propounded for the outlining of general and course objectives, the steps actually taken in the great campaign toward their realization, and the dangers, if any, straight ahead in our course.

What then, we may ask, is an objective? How do objectives differ from the great traditional aims and ends, purposes and goals of education, as they have been variously interpreted by different ages? Did Aristotle, or Luther, or Rousseau, or Pestalozzi, or Loyola, or Herbart, or Henry Barnard, or Horace Mann in reality outline objectives — possibly under some other terminology — when they conceived ends and aims of education, or were they concerned with something essentially different? How do we derive objectives and what criteria have we for distinguishing between general and special ends? Perhaps it is also within our province to ask, for whose sake do we outline objectives? for the sake of the teacher? or the pupil? or of the future of society? or for some other reason?

In seeking an answer to these questions may we regard for a moment the problem of aims and ends in historical perspective. Educational thought is always more or less subject to current popular thought and to the methods and techniques of contemporary scholarship. The practical educator has ever sought to establish his theories philosophically, grounding them in some department of learning. Apperception, for example, in its day was buttressed by psychology, character-building, by unitarian idealism, manual training by social science. But departments of learning are not in themselves fixed entities. In the course of time they shift ground and change scope. English philosophers, for example, have interested themselves in the problem of apprehension ever since Locke. Others have assigned the problem of apprehension to the field of comparative psychology, maintaining that the function of pure philosophy is to criticise categories. But comparative psychology, in that it deals with the psychological interpretation of animal behavior, must be at the same time philosophical in its criticism of categories and biological in its observation, measurement, and interpretation of objective phenomena. This circumstance has led in America to a cleft or division of fields, so that we have on the one hand what A. H. Jones calls the philosophy of monistic realism, postulating "free and untrammelled commerce between thought and its object,"² and on the other hand to the so-called "scientific", that is to say, mechanical and statistical, biological and physiological approach that attempts, as E. S. Russell aptly summarizes its aims, "to state the main features of behavior in terms of stimulus, response, and physiological states,"³ ignoring however the subjective states that might be aroused say, by a lyric poem, a symphony, a prayer, or the contemplation of a tragedy in painting or drama, if not in the architecture of a house.

When Herbert Jennings wrote his *Behavior of the Lower Organisms*,

²*Philosophical Review* 25:778, 1916.

³*Scientia* 54:181, 1933.

N. Y., 1906, he endeavored to use as far as possible "objective" terms or those "having no implication of psychic or subjective qualities." Following Jennings the behaviorist in his desire to be "scientific" came to deal only with objective or verifiable data, becoming in reality a physiological mathematician. Thus it is that the contemporary educator in turning more and more to the "scientist," is more and more inclined to lose sight of the philosopher, the aesthetician, and the psychologist as investigator of subjective states.

Professional education in America today despite occasional grumblings here and there is perhaps felt by the public to be on a par with medicine and jurisprudence. The term *educator* connotes a professional school practitioner, especially in the capacity of administrator. But if the educator of the future is to be trained by a methodical system of sequences, making for the sampling of many but not necessarily for the mastery of any specific branch of scholarship, may we reasonably expect him to be able to maintain his position as authoritative specialist in his field? As yet educators have been recruited from other fields, and as yet the American people have an astounding faith in the administration of their public education. In fact school men and women in high places trained in the disciplines of yesterday, today enjoy the reputation of scientific experts comparable to a staff of physicians at a first-rate hospital in touch with the world's latest researches and presumably in command of all facilities for immediate and effective application. The profession has a wealth of ever changing up-to-date key-notes and slogans of short-circuit appeal and an impressive technical vocabulary consisting in the main, to be sure, of the terms of elementary statistical arithmetic — often applied to two sets of frequencies in themselves of no greater significance than the correlation of the measured leaves of two gooseberry bushes. I have no disposition to belittle the honest and serious effort, the indefatigable energy required in the endless checking of data that has led to many permanent contributions in education, especially in the measurement of seeming intangibles such as intelligence and the positive step forward in testing and grading students (since graded they must be) by a relative rather than an absolute standard. Perhaps more lugubrious than anything else is the fact that education suffers from a lack of serious and understanding criticism, which is after all a high form of recognition. This indeed the scholarly educator should himself invite — by striving to be worthy of it, — criticism, first of all, from the philosopher, who should question his categories, then from the comparative psychologist, who should investigate the validity of his assumptions in the light of subjective as well as objective considerations, furthermore from the aesthetician, who should inquire into the soundness of his theories of appreciation, and lastly, criticism from such natural co-workers as parents and teachers who may often check matters of practical sense.

In Chapter II of the Second Yearbook of the National Society for the Study of Educational Sociology, a volume entitled *Objectives of Edu-*

cation, the author addresses the sociologist with the question: What educations are of most worth? and then makes the following significant statement:

"for some years I have been convinced that psychology and sociology are the two basic sciences to education, in somewhat the same sense that mathematics and astronomy are basic to navigation; chemistry, physiology, and bacteriology to medicine; and mechanics and mathematics to mechanical engineering.

"Education, obviously, is achieved within the minds and bodies of individuals, and is designed to increase, decrease or otherwise modify a variety of individual behaviors." (p. 25)

Psychology is no doubt here understood as a branch of physiology. The sole justification apparently of all values — aesthetic, emotional, spiritual, are here flatly reduced to terms of observable behavior. There is no room for subjective states. Significant, furthermore, is the circumstance that it is the sociologist who is being addressed. Social science, however, regardless of its practical and intrinsic value is not of itself a bona fide science but an application of the techniques of other sciences to a restricted, or, if you please, unrestricted field of social phenomena.

It is important to note that the roots of social science as a branch of learning extend deep into the nineteenth century and derive from it some of its most important notions, methods, and techniques, and the spell of its catchwords. It was as early as 1842 that Auguste Comte first used the term "sociology" and it was in 1843 that John Stuart Mill sanctioned the new science. The nineteenth century had sensed a veritable thrill in the discovery of evolution. This marvelous new conception was its boast, and its promise of a new unity in all learning. What an overwhelming spectacle — the scientist in his laboratory, the historian in his study, the sociologist reading his charts and graphs, yes, the literary and art historian, all face to face with a momentous historic discovery — everywhere the law of evolution! Now, for the first time since the days of Leibniz, they could pause for a moment to look up at each other as colleagues in a common cause, working with the reassuring conviction that there was progress everywhere, everywhere the law of causality in operation. Even philosophy seemed alarmingly near to solving the ancient riddle of mind and matter, if only it could fix the point where matter evolved into mind or mind into matter. Thus the law of causality became an important instrument of the sociologist and the conception of evolution and progress an important source of his confidence and optimism. This is one heritage passed on to the educator.

If the joy of the nineteenth century was in tracing everywhere lines of evolution, operating everywhere with the formula of cause and effect, supply and demand, discipline and resultant character, the toy of the twentieth century came to be the statistical method. Interest in tracing lines of forces gave way to interest in correlating curves; interest in causative factors yielded to interest in mass phenomena; thus in education the habit of defining aims grew into the practice of planning whole com-

plexes of objectives. It is obviously from the twentieth century techniques in correlating vast bodies of data, that contemporary education has acquired its apparent antipathy for clear-cut categories, its propensity for indiscriminate coordination, its lack of sense for subordination, making for its generally chaotic state. On the other hand it is evidently from nineteenth century social science, so deeply rooted in the law of causality, that present-day education derives its almost pathetic faith in the apparently unchallenged notion, that once an objective is convincingly outlined, we have a cause automatically guaranteeing its realization, — if instruction is what it ought to be! The vicious corollary follows, that if course objectives are demonstrably not being realized, the cause *a priori* must be faulty instruction.

We may now proceed from this attempt at historical perspective to the questions before us. What are some of the great discarded aims of the past? Wherein have they been found useless for the present? or, if they have been adapted to present complexities, in how far do they reassert themselves in the form of acceptable objectives?

In traditional American education perhaps the most fruitful line of influence is that which extends from Pestalozzi over Fichte, Froebel, and Herbart in Germany, Charles and Elizabeth Mayo in England, and Wm. Maclure, Wm. Russell, J. G. Carter, Henry Barnard and Horace Mann in America. From these sources there have been derived at least six general aims, ends, or ideas with which nineteenth-century education was quite able to orientate itself.⁴ They are: (1) The axiomatic assumption that the growth of man is God's work and that therefore the educational processes must be fundamentally religious. The term religion is of course understood in its emotional rather than its social or ecclesiastical connotation. Religion in this sense is above creeds, God is taken for granted as the highest Good, prayer is man's most perfect form of creative poetic communication with Deity, and the anthem his most beautiful means for group expression of religious emotion. All of these exercises therefore have a place in school. (2) The aim of developing man as a whole by "drawing out" his moral, mental, and physical powers. Thus the end of education could be stated in terms of culture, humanism, and naturalism, and the means to the end consisted of character building. In character building, however, the conventionally recognized process meant disciplining and sharpening the so-called mental faculties. (3) The notion that education must stimulate some sort of activity, and that activity be directed to make for dexterity and skill. (4) The proposition that instruction must take cognizance of intuition. (5) The search for right progression in the presentation of subject-matter, proceeding everywhere from the simple to the complex, and (6) the doctrine that there must be developed ideas. Some of the catchwords of the period were: All round training; The learner must have liberty; Work is more important than words; Method must be analytical; Reality before symbolism; Organization!

⁴Cf. Henry Holman in Monroe, *Paul Cy. of Education*.

The influence of this set-up extended well into the twentieth century. However, with the explosion of the "faculty" theory, i. e. the notion that memory, understanding, etc., as such could be trained (it had to be an explosion rather than a reformation, revaluation, or a new adaptation of some of its more promising elements) there was blown to pieces for the practical educator also the conception of character building—not necessarily character itself, but the workable instrument of character building as an aim. The newly organized departments of education had little use for tradition, not having had any themselves, and so the precious pieces of the character theory fell all over the various masses of phenomena which the second quarter of the twentieth century is rediscovering here and there in its group correlations. The traditionalist may thus rejoice to find them reinstated in the heavy list of up-to-the-minute objectives; but they have new family names and are strangely housed, and their true ancestry is not always apparent.

There have been many recent attempts at rearranging and grouping objectives under different general headings. Someone, for example, suggests seven "major objectives for public school education in Wisconsin;"⁵ another has "nine goals of public education in Michigan;"⁶ while the NEA committee recently in conference with modern language teachers advocates objectives in three general complexes. They are all in the wake of a fad popularized a decade ago and to be understood in this connection.

If we take for example that pattern for outlining objectives that has been so highly perfected by Touton,⁷ we may be surprised to find there practically the entire picture of Pestalozzian and subsequent aims—but not a vestige of the old terminology. In place of aim No. 1. *Body growth by the grace of God*, we have Objective No. 1. *Physical Fitness*. In place of the category *Subject-matter and the Art of Questioning*, we have Objective No. 2. *Applying Fundamental Processes*. In place of the *Drawing-out* procedure making for *Culture and Humanism*, we have Objective No. 3. *Discovering Interests and Aptitudes*. Instead of the aim *Skill and Dexterity*, we have Objective No. 4. *Using Native Capacities to the Maximum* and, coordinate with it, the practical purpose thereof, given as Objective No. 6. *Preparing for Economic Independence*. Instead of the aim *Building the Good Character*, we have Objective No. 7. *Evolving High Standards of Conduct in Personal and Group Life* and, for good measure, an answer to the questions *where?* and *how?* coordinately given as Objective No. 8. *Contributing to Worthy Home Life*, together with Objective No. 10. *Understanding Social Relationships*; and lastly, in place of every other justification of history, Objective No. 9. *Evaluating the Past in Determining its Contribution to the Present*.

In as far as the process of outlining objectives is a matter of constructively making the best of the wreckage of the past, it deserves our

⁵Wis. J. Education 68:163, 1935.

⁶School Management 4:57, 1934.

⁷California Quarterly of Sec. Education 2:168, 1926.

hearty commendation; in as far as it is a quest for new terminology, it should evoke no serious opposition, although in instances the discarded terminology may have been more apt than the new; however, in as far as it is inadequate and fallacious, it deserves criticism. Its inadequacy lies in its ignoring the entire world of subjective states and all philosophical, psychological, aesthetic, ethical, and spiritual entities that cannot be translated in terms of verifiable behavior. Even more serious is the fundamental error set forth in the claim for the validity of this decalogue as a measure for the value of a course. The argument is actually advanced that in the interests of economy "no course or subject should be offered which does not make a substantial contribution to the attainment of one or more of the objectives of the truly adequate list."⁸ (The "truly adequate list" is the above-mentioned list of ten general objectives, of which the first is *Developing Physical Fitness* and the last is *Understanding Group Relationships*.) Now the course objectives for first-year Spanish that happen to be listed in this connection have "no significant contribution" to offer toward developing physical fitness, furthermore there is "no significant contribution" in Spanish as formulated here toward developing high standards in personal and group life; thus we are to assume that in two points at least Spanish has fallen from grace. It is in part redeemed, however, by Objective No. 8. *Developing Worthy Home Membership*, where we are assured that Spanish contributes to worthy home life through the pupil's knowledge of home life in Spanish-speaking countries "with an appreciation of the importance placed on courtesy, obedience, reverence of elders, etc." Again under the objectives to be attained in a modern language club,⁹ the item *Physical Fitness*, which is the first objective of such a club under this rigid system, vindicates the club as follows: "Development of proper health habits through study of health rules, newspaper and magazine articles on health written in the foreign language." In other words, if French newspapers carry health rules, presumably the French club is safe as far as this item is concerned.

In the words of Touton, "the criterion for the worth of any secondary school subject must be the evident connection between course objectives for that offering and the general objectives for a high-school education. In a very real sense the course is the means used in the attainment of worthy objectives. On no other basis can a course be justified." But the goals of secondary education, this author himself admits, are "so diverse in character that it is difficult, if not impossible, to set down briefly the principles which should supply adequate guidance." The course objectives are likely to be inadequately drawn up and perhaps of little significance, so that the "evident connection" between these two uncertainties cannot be taken seriously.

To this circumstance the writer invited attention a decade ago¹⁰ and

⁸ibid. p. 170.

⁹ibid. 3:282.

¹⁰ibid. 2:383.

is today actuated to reiterate the following propositions: (1) objectives in last analysis have value only with respect to individuals not group averages, (2) the practice of formulating persuasive objectives for courses we now have should yield to the planning of courses that have time-tested and pedagogically sound objectives, (3) the excellency or inferiority of a teacher's definition of his aims is not necessarily an index to the quality of his teaching, (4) the school administrator is not *ex officio* competent to define general or course objectives, (5) further standardization may help to make improved educational "nursemaids" of poor teachers, but it will stifle good teaching, conducted as a high type of fine art by many naturally talented and capable classroom teachers.

If as classroom teachers we accept axiomatically the proposition that there is no harm and perhaps some good in being objective-conscious, it is incumbent upon us as elementary thinkers to admit at least one further consideration. It is that inescapable fact of history and every-day life that some of the best fruits of human enterprise come as by-products or as unforeseen benefits rather than as calculated consummations of formulated aims. On the other hand man often reveals his very ignorance and resourcelessness by methodically narrowing the horizon of his pursuits. Certainly the pedagogical art of modifying situations conducive to physical, mental, and spiritual growth is not analagous to the precise mechanics or art of plan-reading in structural engineering. Foreign language study, whatever else it may be, is always a quest, an adventurous, exploratory campaign that may lead to a conquest. It would be only deadening for high-minded foreign language teachers to be coerced by effective supervision to become merely letter-minded.

What then shall be our attitude with regard to the entire problem? There can be only one answer to the ever recurring challenge to redefine our aims, purposes, ideals, and ends, and that is to do so, but with the view to ends of value to the teacher in aiding the pupil for the sake of the future of society and not simply for the satisfaction of the economizing curriculum maker. For a useful enumeration and statement of aims in the phraseology of our time, we can be only grateful. However, we must have no illusions about the intrinsic value of our patterns. Although it is the part of wisdom to know our age and its language habits, it is still greater wisdom not to be deceived. The organic break that now exists with the values of tradition we must make good by a new and broader integration of all time-tested elements of worth together with values of special appeal today. The check on our procedure must come not simply from the exigencies of administration under the influence of popular or political demand but from an impartial and fearless scholarship not limited to any narrow confines.

Alpdrücken eines deutschen SprachlehrersLOTTE OLGA LOHSTOETER, *University of Pittsburgh, Pa.*

Befriedigt kam ich von der Universität nach Haus. Heute war es mal wirklich gut in den Klassen gegangen. Es schien, als ob der Kampf mit den drei Geschlechtern garnicht so schwer gewesen wäre wie sonst. Die Studenten gebrauchten die Hauptwörter so ganz natürlich mit dem richtigen der, die oder das. Ich dehnte mich ganz behaglich, man hatte ja seit Wochen viel Zeit darauf verwandt, aber die Mühe hatte sich anscheinend doch gelohnt. Befriedigt setzte ich mich an den Tisch zum Abendessen, befriedigt ging ich zu Bett. Zufrieden schlief ich ein. Da hatte ich einen schrecklichen Traum! Einer meiner besten Studenten stand plötzlich vor mir und fragte mich: „Ist das Wort Mut männlich, weiblich oder sächlich?“ Ich lächelte wohlwollend und sagte in beruhigendem Ton: „Mein lieber Freund, Sie haben ja heute Morgen in der Klasse so schön und richtig gesagt, daß der Mut eine der schönsten Eigenschaften des Mannes sei. Und wir haben dann so viele Hauptwörter mit Mut zusammengesetzt, um zu zeigen, daß solche Bildungen das Geschlecht ihres Grundwortes haben. Ich erinnere Sie an Hochmut, Edelmut, Unmut, Gleichmut.“ „Halt,“ donnerte da der Student, „Sie haben uns etwas vorgemacht, wie steht's denn mit Demut, Sanftmut, Schwermut, oder Großmut, sind die auch der?“ Da war ich dann eben im Begriff zu erklären: „Das sind Sprachgebräuche, die,“ aber da schnitt er mir das Wort ab und sagte: „Idiome, Sprachgebräuche sind Schutzeinrichtungen für Lehrer, das wissen alle Studenten, den Zauber kennen wir. Hören Sie mal zu! Da haben Sie uns neulich so schön eingetrichtert zu sagen: Sie haben Ihr Teil und haben dann sogar darauf hingewiesen, daß der große Sprachkünstler Martin Luther so schön geschrieben habe: Gib mir, Vater, das Teil der Güter, das mir gehöret, und wo anders: Maria hat das gute Teil erwählet, und dann haben Sie wieder so schöne Zusammensetzungen vorgeführt wie das Erbteil, Pflichtteil, Vorderteil und sogar sein Gegenteil.“ „Na, ja, sehen Sie, wieviel Sie gelernt haben,“ unterbrach ich meinen Peiniger. Der aber, höhnisch lachend, rief mir die folgenden Wörter zu: „Der Hauptteil, Nachteil, Stadtteil, Vorteil, wie ist's mit denen?“ Mir wurde es etwas ungemütlich. Zum Glück wechselte der junge Mann das Thema und sagte: „Sie haben neulich mal erwähnt, daß der See und die See zwar beide voll Wasser sind, aber doch gerade durch den Artikel ein anderes geistiges Bild vor die Augen bringen.“ „Na ja,“ sagte ich und versuchte humoristisch zu sein, „es ist doch nicht alles bei Ihnen zu Wasser geworden, es bleibt doch mehr bei Ihnen hängen als . . .“ Wieder donnerte er mir in die Ohren: „Vorenthalten haben Sie uns viele andere solcher zweigeschlechtlichen, sinnverschiedenen Hauptwörter, der Mangel — die Mangel, der Erbe — das Erbe, der Kunde — die Kunde, die Flur — der Flur, der Harz — das Harz.“ „Hören Sie auf, liebster, bester Freund. Sie sehen ja, wie ich leide, ich bin unschuldig. Ich habe Ihnen das alles in homöopathischen Dosen

geben wollen. Ein deutscher Sprachlehrer muß geschickt sein, damit er seine Schüler nicht allzusehr entmutigt.“ Kaum war mir diese Antwort entfahren, da sagte mein Quälgeist: „Ach ja, schicken und senden, darüber haben Sie uns ja neulich auch so schön belehrt. Wie heißt doch der amerikanische Geschickte, der jetzt in Berlin weilt?“ Wieder fühlte ich Atembeschwerden. „Das ist doch der Gesandte, und ein Gesandter ist bei weitem nicht ein Geschickter.“ Da hatte ich ihn gefaßt, da war er einen Augenblick baff. Es dauerte aber nicht lange, er hatte noch mehr in petto für mich. Und da schnarrte er mir wieder in die Ohren: „Ihre Erklärungen von Wörtern auf ei und lei, die alle weiblich sind, und so vielsagend wie Schnitzlers Liebelei und Schumanns Träumerei, sind auch nicht ganz wasserdicht, was sagen Sie zu Leipziger Allerlei, oder bestreiten Sie das Einerlei des Lebens? Na und erst Ihre schöne Regel, daß alle Wörter auf schaft weiblich sind. Sie machten da wieder einen Ihrer Witze und sprachen von Liebschaft, Freundschaft und so weiter.“ Ich atmete erleichtert auf. „Na, gewiß, die sind alle weiblich.“ „So“,? lachte er nun ganz teuflisch, „wie steht's denn mit Petschaft? Im Duden steht's ganz deutlich mit *das* verzeichnet, so auch im neuen Bilderbrockhaus.“ „Das *das* ist eine Ausnahme“, versuchte ich zu erklären, „es ist ein böhmisches Wort.“ Da lachte er wieder ganz diabolisch: „Ja, daher der Ausdruck böhmische Dörfer!“

Wo war mein schönes Gefühl der Zufriedenheit, mit dem ich mich zu Bett gelegt hatte? Die deutschen Hauptwörter sind doch riesig schwer! Auch gelobte ich mir, nie wieder so kurz nach dem Essen zu Bett zu gehen.

BERICHTE UND MITTEILUNGEN

German House, Columbia University

The Department of Germanic Languages and Literatures in the Summer Session of 1936 from July 7th to August 14th will conduct a "house" in which a limited number of advanced students may reside for a period of six weeks under conditions corresponding as nearly as possible to those of study in Germany.

The House will be open to undergraduate and graduate students who have some knowledge of spoken German and who agree to use German exclusively during their period of residence. Regular gatherings will form part of the life of the House and give opportunities for the development of ability to speak and understand German. These will include lectures, dramatic and musical entertainments, in addition to the social activities of the Summer Session and excursions in and about New York City. These affairs, as well as conversation at the House generally, including that at meals, will be under the personal direction of members of the staff.

In addition to the use of German in the residence, students will have opportunity to register for the following courses: The Golden Age of German Literature, Modern German Prose, German Literature with its Historical Background, Advanced Grammar and Composition, History of the German Language, Proseminar on Goethe, Das Deutsche Drama des 19. und 20. Jahrhunderts.

Staff members: Mrs. Lena F. Dahme, Hunter College; Kurt von Forstmeyer, Union College; Wilhelm Braun, Columbia University; Robert H. Fife, Columbia University; Camillo von Klenze, Professor Emeritus, College of the City of New York; Edward H. Sehrt, George Washington University. Application for membership in the German Language Section should be addressed to Professor W. A. Braun, Barnard College, Columbia University, on or before June 15.

Das Deutsche Haus, University of Wisconsin

The German House of the University of Wisconsin offers unusual opportunity to students at the University. It is carried on under the auspices of the German Department as a home for women students especially interested in the study of German. Residence at the house has invariably proved of great benefit to prospective teachers as well as to others desirous of perfecting themselves in the conversational use of German, but unable to go abroad for a longer period.

The German House is situated at 508 North Frances Street, a few minutes' walk from the Library and the rest of the university buildings, just off the State Street bus line, two blocks from the lake, and within a short distance of the business section of the city. The rooms are comfortable and attractive and have ample closet space. An advance deposit of \$10.00 is required as a reservation fee which is applied on the room rent.

Rates have been adjusted for the summer session to meet the new prices set by the University. Room and board per person for six weeks in double rooms \$53.00 and \$54.00, single rooms \$53.00 to \$63.00.

Those wishing to engage rooms for nine weeks may arrange to do so.

Board is \$6.50 a week. Men as well as women students not living at the House may take meals there — either single meals or full board.

For further particulars address: *The German House*, 508 North Frances Street, Madison, Wis.

German Summer Courses at the Universities of Munich and Weimar-Jena

For the tenth time the *University of Munich* conducts its Summer Courses for Foreigners from July 4th to August 2nd and from August 15th to September 27th. The increasing number of teachers and students taking part in the courses is a clear indication of the appreciation of the work done by the University. Munich, the center of German art, offers the students through its museums, art-galleries, and theatres as well as through the actual contact with German people an incomparable opportunity to enrich their knowledge of German culture, life, and language. The University of Munich therefore extends a warm welcome to American and Canadian teachers and students, to combine during their summer holidays work with pleasure, a month of intensive study of the German Language, Literature and Culture with excursions into the beautiful Bavarian Alps, or for those who wish, perhaps to pay a visit to the Olympics at Berlin after the first course, or to Bayreuth to the Richard Wagner Festivals. For further information and about a conducted tour write to: Professor Anton Bürzle, University of Manitoba, Winnipeg, Canada.

The *Weimar-Jena University* Summer Courses in Language, Literature, Philosophy, Pedagogy, Music and Art, which have always attracted a goodly number of Americans to that shrine of Goethe and Schiller, will be held this year from July 8th to August 18th. The courses are given

by German professors, internationally known and each an outstanding authority in his field. Lecture and language classes are given at Weimar and Jena. A Goethe course will be given at the Goethe Archive in Weimar by the well-known Professor Hans Wahl, Director of the Goethe-Schiller Archives and Goethe Museum and by Dr. Hecker, who is one of the greatest Goethe scholars. The Schiller course is held at the Schillerhaus at the Jena University under the guidance of Professor Scheide-mantel. A course on Nietzsche's Philosophy, on the German literature of the last hundred years, a course in philosophy, a course in pedagogy, a course in arts, and a music course given at 'Die Staatliche Hochschule für Musik zu Weimar' conclude the program. For further information write to: Miss Christine Till, Old Greenwich, Connecticut.

Bibliography of Recent English Books on German Subjects and English Translations of Recent German Books

C. H. HANDSCHIN, *Miami University, Oxford, Ohio*

(Continued from Vol. XXVIII, Number 3, March, 1936)

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- Eloesser, A. "Modern German Literature." Knopf, '33. \$3.50
- Macleod, N. "German Lyric Poetry." Harcourt, '31. \$1.25
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- Pierce, F. E. and Schreiber, C. F. (eds) "Fiction and Fantasy of German Romance." Oxford, '27. \$2.75
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- Hielscher, K. "Picturesque Germany." Westermann, N. Y. \$7.50
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Bücherbesprechungen

Brief an die Frauen in Keilhau. Friedrich Fröbel. Im Auftrage der Gesellschaft für deutsche Erziehungs- und Schulgeschichte herausgegeben von Bruno Gumlich. Verlag Hermann Böhlau Nachfolger. Weimar. 1935.

About Friedrich Fröbel, the father of the Kindergarten and the self-development theory in Education, several German, English and American biographies are extant and recognized as authoritative. Practically all of them refer to the letter under discussion and quote from it, the foreign ones largely on the basis of their German sources. It makes it all the more surprising that the letter has been kept so long unpublished in the archives, while the other autobiographical letter which Fröbel intended to send in 1828 to the Duke of Meiningen was not only published long ago in the original form, but as far back as 1889 in an English translation. The two letters actually supplement each other; the letter to the Duke states preeminently facts of life, but enters into personality discussion only so far as these facts need explanations. The letter to the relatives in Keilhau is, according to its author's own statement, a self-analysis of his spiritual nature, of the aggregation of his habits and qualities and of the origin and development of his cosmic and particularly his pedagogical views. It was written in 1831, three years after the letter to the Duke (it remained unfinished and therefore never reached the addressee). Fröbel is writing this epistle in Wartensee in Switzerland whither he had gone to start one of his schools in the very country

of Pestalozzi's activities and is addressing it to his wife and five other women of his family whom he had left behind in Keilhau, the town where he had, in his own private school, carried out his pedagogical ideas. It is not a letter in the ordinary sense, far from it; in its published form it covers exactly 150 pages of medium sized print. It does not contain family news of the ordinary letter writer, nor any reference to personal affairs or physical well-being; from beginning to end it is a minute examination into the author's mental, psychic, and spiritual existence and experience. He writes with such seriousness of purpose, with such sympathetic attitude toward the persons he addresses, with such modest objectivity and with such profound feeling of responsibility towards mankind that his letter reads like a confession, a confession not of the type of Rousseau's 'Confessions', but rather of the type of the 'Confessions' of St. Augustine. It is really regrettable that the editor, in his modesty, restrained himself and gave his book a very matter-of-fact title; if he had called it 'Das Seelenbild eines großen Pädagogen,' he would have done greater justice to the contents of his publication. It is, of course, extremely difficult to discuss details of this confession. Throughout the author follows a definite method. Beginning with his early boyhood he follows step by step the various stages and events of his life without actually discussing the actual facts the knowledge of which he, of course, takes for granted with his readers. He inquires into the influences certain conditions in his home surroundings may have had upon his psychic and spiritual life, he delineates the formation of mental and spiritual habits, searches into the reasons why on certain occasions he acted as he did and shows how some views of life and aspects of the world developed in him and were strengthened and fortified by many observations and experiences. Constantly he feels one need for the life of his soul, constantly one spiritual desire dominates his life: the hope and endeavor to establish a definite harmony between the dictates of his heart and the perceptions of his 'Gemüt' on the one side and the motives of his fellow-men and the demands of the world on the other. The irresistible urge for the harmonisation between the discordant forces in man's life and in the human soul in general is the supreme goal for which he is striving; the longing for the realization of this harmony is the motivating factor in all he plans and undertakes as a friend and teacher of children. He denies that he is writing a philosophy of life, he even refuses to claim for these items of self-observation a general value of emulation for others. By knowing himself best, he can serve others better, that is the maxim by which his pen is guided. In short, the whole book is not only highly interesting material for an investigating psychologist, but it is an indispensable document for the future biographer of Fröbel. Dr. Gumlich, the editor, has shown remarkable restraint. Conscious of the fact that a document of this type must in the future serve a great variety of purposes he puts upon his own work, aside from very careful editing, very strict limitations. The letter is prefaced by a short sketch of Fröbel's life and achievements and by a short introduction giving the immediate causes for the writing of the letter. Even the notes are not written for the research scholar, but for a wide international circle of readers and friends of the great German educator. They offer much help and a good deal of information which the German reader does not need, but which the foreign reader will appreciate very much. The educational world is indebted to Dr. Gumlich, the editor, as well as to Professor Eduard Spranger who suggested the publication of this important human document.

—*Adolf Busse.*

Conrad Ferdinand Meyer von Friedrich Hermsmeier, M. Niemeyer. Verlag, Halle (Saale) 1934. 96 S. RM 3.50.

Dieser Versuch erweckt recht gemischte Empfindungen. Es ist eine Kampfschrift gegen Franz Ferdinand Baumgartens „Conrad Ferdinand Meyer“ (1920). Was dieser über Meyers Lyrik sagt, gehört mit zu den Besten vom ganzen Schrifttum über Meyer. Zu dem Novellisten und dem Menschen Meyer stellt sich Baumgarten allerdings allzu negativ und eine wirkliche Widerlegung wäre sehr zu wünschen. Die Ausführungen Hermsmeiers aber versagen vollkommen: sie dringen nirgends in die Tiefe. Anstatt Baumgarten apodiktisch abzulehnen, wäre es angebracht gewesen, auf Fragen einzugehen, die er anregt. Über den herausfordernden Untertitel „Eine DEUTSCHE Kritik“ kann man nur den Kopf schütteln, oder sich ärgern. Der „gefährliche jüdische Intellektualismus“ Baumgartens ist mir lieber als die spießbürgerliche Überheblichkeit seines Gegners.

Deutsche Gedichte. Herausgegeben von der Deutschen Akademie München.

Eine ausgezeichnete Idee der Deutschen Akademie, die großen deutschen Lyriker in kleiner Auswahl zu billigem Preise zugänglich zu machen. Jedes Heft enthält 32 Seiten, Doppelhefte 64. Die Serie soll 36 Hefte umfassen. Mir liegen vor: Angelus Silesius, Claudius, Gerhardt, Gryphius, Hebbel, Hölderlin, (Doppelheft) Keller, Liliencron, Mörike, Nietzsche, Novalis, Platen.

Die Ausstattung wird selbst verwöhntesten Ansprüchen genügen: blütenweißes Papier, schöner Druck. Die Hefte laden förmlich ein, sie auf Wanderungen oder Reisen, Ausflügen mitzunehmen. Die einzelnen Hefte dürften sich auch zum Gebrauch in Klassen empfehlen.

Im Hölderlinheft fiel mir ein Versehen auf: Auf Seite 62 stehen, wohl aus Litzmanns Ausgabe, die Verse: „Der Tod“. Diese aber stammen von Klopstock. Der Ton und die Stimmung erklären vollkommen, warum Hölderlin sich diese Verse abgeschrieben und wie Litzmann sie für Verse Hölderlins halten konnte.

Wir wünschen diesem Unternehmen der Münchener Deutschen Akademie den verdienten Erfolg. Jeder Schüler sollte sich die Serie zulegen.

Die Idee des Volkes im Schrifttum der deutschen Bewegung; herausgegeben von Paul Kluckhohn. Junker und Dünnhaupt Verlag, Berlin, 226 S. RM 4.

In der bekannten von Martin Sommerfeld gegründeten Literarhistorischen Bibliothek liegt als dreizehnter Band vor: „Die Idee des Volkes im Schrifttum der deutschen Bewegung“, herausgegeben von Paul Kluckhohn. Die reiche Auswahl reicht von Thomas Abbt, Friedrich Karl von Moser, dem Sturm und Drang über Klassik und Romantik bis zu Jacob und Wilhelm Grimm und Savigny. Zu bekannten Namen gesellen sich weniger bekannte, zu Auszügen aus bekannten Werken gesellen sich solche aus Zeitschriften und Briefen. Das Nachwort des Herausgebers verweist auf weitere wichtige Aufsätze, die Raummangels halber nicht aufgenommen werden konnten. Eine knappe Bibliographie neuerer Schriften beschließt den Band.

University of Wisconsin.

—F. Bruns.

Sam in Schnabelweide. Eine lustige Kleinstadtgeschichte von Will Vesper. Edited with notes, exercises and vocabulary by Jane F. Goodloe, Goucher College. F. S. Crofts and Company, New York, 1936. (218 pages, 104 are text.)

Teachers and students alike must welcome whole-heartedly such a delightfully human and artistically excellent tale about German small-town life. Interwoven with humor, kindly philosophy, charming satire and true understanding, the story of black Sam, who brings unprecedented upheaval into the lives of these simple villagers, is the story of any small town—a sensitive German poet's version of Main Street. The value of the book is greatly increased by the complete notes and vocabulary, and for such teachers who care to employ them, helpful sets of Fragen and Übungen have been appended. The book seems better adapted for quick reading in intermediate classes than for intensive study, for the story unfolds rapidly and could lose its appeal easily if progress is too slow. But for the student's reading enjoyment and cultural enrichment—for this literary Kleinmalerei gives a truer picture of Kleinstadtleben than pages of formal description could possibly achieve—this text can be highly recommended.

Etwas Neues — Ernest R. Dodge and Margaret H. Viereck, American Book Company, 1936. (222 pages, 131 are text.)

A collection of modern short stories of the most varied type, many of which will appeal to most readers, but a few seem less suited to our average students — Der Friesenhof, for instance. On the whole we can welcome this addition to our modern texts. I like the system of having notes at the bottom of each page, which makes it more possible for the student to actually "read for enjoyment." The Übungen include questions and good suggestions for supplementary class work.

Kai aus der Kiste, von Wolf Durian. Edited with notes, questions and vocabulary by John L. Kind. Henry Holt & Co., New York, 1936. (161 pages, 76 text.)

Here is a story ideally suited to the tastes of modern American youth, a tale that all students will read for sheer enjoyment. From the first moment when the leader of a mysterious band of street-urchins, our hero Kai, jumps out of the crate into the life of the American cigarette king, to the last chapter in which he wins the competitive advertising campaign and is appointed "advertising king," the strange adventures of Kai hold the keenest interest of the reader. The average student will like this book because of its quickly unfolding action and simple, laconic style, while the bright student will enjoy the satirical humor and droll wit animating the story. The teacher will welcome the text because it fills a real need: a book that can be assigned for rapid reading with the safe assurance that it will actually be read rapidly and gladly. The notes and questions supply additional stimulation for oral class work.

U. of W. Ex. Division, Milwaukee.

—Frieda A. Voigt.

Deutsches Volk und deutsche Sprache von Joh. Leo Weisgerber. Moritz Diesterweg, Frankfurt a. M., 1935. 64 S. 8. RM. 1.40.

Der noch junge, aber doch schon weitbekannte Sprachphilosoph der Universität Rostock umreißt hier in großen Linien die Gedanken, die die reichsdeutschen Forscher heute in Hinblick auf ihre Muttersprache bewegen. Dabei fällt sofort der gewaltige Wandel sprachwissenschaftlicher Grundanschauungen auf, der sich in der Nachkriegszeit vollzogen hat. Man interessiert sich kaum mehr für die Sprache als Schöpfung des Menschen oder als Ausdrucksmittel, sondern man betrachtet die Sprache als etwas von ihrem Träger (Sprecher) unabhängig und vor ihm Bestehendes, als eine Kraft, die selbst wieder auf die Menschen zurückwirkt. Fragen, die lange überhaupt nicht als sprachwissenschaftliche Aufgaben gelten

durften, werden in den Mittelpunkt gerückt. Das „Weltbild“ der deutschen Sprache wird untersucht. Früher meinte man mit dem Ausdrucke „Sprachgeist“ ungefähr dasselbe, und wer sich unterstand, damit etwas zu tun zu haben, machte sich nur zu leicht zur willkommenen Zielscheibe böswilliger Kritik. Weisgerber hat nun die gleiche Sache mit einem neuen Namen endgültig der Sprachwissenschaft aufgezungen. Der Begriff der „sprachlichen Felder“ ist dabei von großer Bedeutung. Darunter versteht man Gruppen von zueinander in irgendwelcher Beziehung stehenden Wörtern, wie etwa die Farbenbezeichnungen oder die Bezeichnungen der Himmelsrichtungen zusammengehören. Neu ist diese Erkenntnis keineswegs, gehört sie doch schon seit langem zur Praxis des fremdsprachlichen Unterrichts. Auch in Wörterbüchern hat man oft bei der Erklärung von Wörtern zur Vermeidung von Mißverständnissen das Gegenteil angeführt. So wurde z. B. engl. *light* mit deutsch *leicht* übersetzt mit der Zugabe: *opp. heavy*.

Eine Erkenntnis, die seinerzeit schon von G. Schmidt-Rohr, *Die Sprache als Bildnerin der Völker* (Jena 1932) gewonnen worden war, wird von Weisgerber ebenfalls gebührend hervorgehoben, nämlich, daß man Wörter verschiedener Sprachen einander nicht einfach in ihren Inhalten gleichsetzen kann (S. 26 ff.). Diese Verschiedenheit wird durch Vergleich des Aufbaues einzelner sprachlicher Felder veranschaulicht. Dabei wird ein Beispiel aus der Tagespolitik des Jahres 1931 (Auseinandersetzung über den Kriegsschuldartikel 231 von Versailles an Hand der miteinander nicht ganz übereinstimmenden Bedeutungen von franz. *responsable*, deutsch *verantwortlich* und engl. *responsible*) angeführt, das lebhaft an die zwei verschiedenen Übersetzungen des Wortes *alsbald* in einem wichtigen Schreiben der Deutschen Regierung vom März dieses Jahres erinnert.

Deutsches Wörterbuch. Von Hermann Paul. Vierte Auflage von Karl Euling. Max Niemeyer, Halle a. d. S. 9 Lieferungen (vollständig) 1933-1935. VII, 688 Seiten. Preis: geh. RM 2.00 pro Lieferung.

Den ersten zwei Lieferungen dieses Wörterbuches habe ich in diesen *Monatsheften*, Jahrg. XXV (1933), S. 218-220 eine eingehende Besprechung gewidmet. Ich stellte damals fest, daß jeder Deutschlehrer dieses Werk in seiner eigenen Bücherei haben sollte, da es gerade das ist, was der Lehrer so oft sucht: ein Nachschlagewerk zum Wortschatz der bedeutendsten deutschen Schriftsteller mit den nötigen Erklärungen. Es umfaßt nur den neuhochdeutschen Wortschatz und zieht Belege aus früheren Perioden nur zur Erklärung heran. Das damals abgegebene günstige Urteil möchte ich jetzt, da das ganze Werk in der vierten Auflage vorliegt, uneingeschränkt wiederholen.

Auch hier seien einige Bemerkungen angebracht.

Ich vermissen das Wort *mampfen* „mit zahnlosem Munde kauen“: Vgl. „Die Weiblein mampfen wohl immer noch gerne Honigkuchen“ bei Jacques Senn, *Frau Orsola Sempieri* (Liestal 1930) S. 126 — Südwestdeutsches *meisterlos* hat auch die Bedeutung „ungezogen, unartig“ von Kindern gesagt; z. B. Jeremias Gotthelfs Werke (hrsgb. von Dr. C. M. von Holten. Berlin 1922) I 326. — Ich vermissen die ganze Gruppe von *normal*, das nach Eduard Engel, *Entwelschung* im 18. Jahrhundert aufkam, sich aber weder bei Lessing noch bei Schiller findet. — *Schrift*: In der Schweiz noch allgemein gebräuchlich ist der Plural *die Schriften* in der Bedeutung „amtliche Ausweisungspapiere“. So auch bei Jeremias Gotthelf I 353. — Das Adj. *seltensam* erscheint mundartlich nicht nur in der Bedeutung von *selten*, sondern auch für „launisch“ (Bodenseegegend). — *Senn(e)*: Der Ver-

fasser hat recht, wenn er die Ableitung aus *Sahne*, gestützt auf die geographische Verbreitung der Wörter, ablehnt. Eine neue Erklärung hat jetzt J. U. Hubschmied versucht in seinem Aufsatz „Ausdrücke der Milchwirtschaft gallischen Ursprungs“ in *Vox Romanica* I (1936), 88-105, wo er das Wort von einem gallischen **sanion* „Melker“ ableitet. — *stören*: Der Ausdruck *in* (oder *auf*) *die Stör gehen* „auswärts arbeiten“ ist nicht nur bairisch, sondern auch alemannisch. Vgl. Jeremias Gotthelf II 33 und 51, wo *Stör* in den Bedeutungen „Arbeitsauftrag“ und „Arbeitsplatz“ gebraucht wird.

Es ist schade, daß eine wertvolle Veröffentlichung von Ph. M. Palmer, Assistant Professor an der Universität Cincinnati, von Euling nicht mehr benutzt werden konnte, nämlich *Der Einfluß der Neuen Welt auf den deutschen Wortschatz* (Heidelberg 1933). Folgende von Palmer untersuchte Wörter fehlen bei Paul-Euling: *Kajak* (Palmer S. 78), *Kakao* (78-80), *Kaktus* (81), *Kannibal* (82-86), *Kanu* (86-88), *Kautschuk* (89-90), *Klapperschlange* (91-92), *Kolibri* (95), *Kreole* (98), *Mahagoni* (101 f.), *Platin* (125), *Schokolade* (132-134), *Skalp* und *skalpierten* (134), *Tomate* (141 f.), *Zigarre* (149). Andere Wörter, die zwar von Paul-Euling aufgenommen worden sind, erhalten durch die Darstellung Palmers doch noch mehr Licht: *Kakerlak* ist nach Palmer 80 f. wahrscheinlich eine Verbalhornung von spanisch *cucaracha*. Bei *Mais* wird einfach angegeben, es stamme durch spanische Vermittlung aus einer amerikanischen Sprache. Nach Palmer 102-105 stammt das Wort aus der Tainosprache (Kuba, Jamaika, Lucayo). Unter *Welt* fehlt die Bezeichnung *Neue Welt* für den neu entdeckten Erdteil. Vgl. dazu Palmer 112-114. Auch bezüglich *Orkan* und *Tabak* ist ein Nachschlagen bei Palmer 118 f. bzw. 135-137 von Nutzen.

Für Ausdrücke der Handelssprache gibt Krejčí, *Einfluß des Handels auf die Entwicklung und Gestaltung der deutschen Sprache* (Prag 1932) viel Wertvolles. Vgl. z. B. die Wörter *Aktie* (S. 63), *Börse* (50), *Dividende* (63), *billig* (65), *fein* (65), *Gant* (47), *Geschäft* (65), *Handgeld* (65), *Hose* (45), *Kunde* (64 f.), *liefern* (47 f.), *Lloyd* (64), *Lotterie* (63 f.), *Mandel* (47), *Patent* (64), *Schock* (47).

Die deutsche Volkskunde. Eine Grundlegung nach Geschichte und Methode im Rahmen der Geisteswissenschaften von Arthur Haberlandt. (*Volk. Grundriß der deutschen Volkskunde in Einzeldarstellungen.* Herausgegeben von Kurt Wagner. Bd. 1). Max Niemeyer, Halle a. d. S., 1935. X, 160 S. Preis: kart. RM 3.20.

Der Inhalt dieser wertvollen Veröffentlichung ist aus dem Untertitel erkennbar. Die Darstellung ist kompetent und leicht zu lesen. Wer das Buch einmal gelesen hat, wird immer wieder gern darin blättern. Es zerfällt in zwei Hauptteile, von denen der erste die Ideen der Volkskunde in ihrer geschichtlichen Entfaltung behandelt (S. 1-73) und der zweite Aufbau und Methode der deutschen Volkskunde in der Gegenwart schildert (S. 74-152). Im ersten Teile werden wir nacheinander durch das Mittelalter, den Humanismus, die Aufklärung, die Romantik und das 19. Jahrhundert geführt, um dann schließlich in die Jetztzeit zu gelangen, wo Volkskunde eine selbständige Wissenschaft ist. Der methodische Teil macht zunächst mit dem Volksgut in der Überlieferung und dem Leben in der Volksgemeinschaft, dann mit der Bearbeitung der Quellen bekannt. Zum Schluß wird das Verhältnis den Hilfswissenschaften (Erdkunde, Geschichts-, Sprach- und Literaturwissenschaft, Altertums-, Kunst-, Religions-, Rechtswissenschaft, Gesellschaftslehre, Rassen- und Völkerkunde)

gegenüber umschrieben. Gedrängte, aber doch gute bibliographische Angaben geben dem Anfänger willkommene Fingerzeige zum weiteren Studium.

Deutsche Wortkunde auf sprach- und kulturgeschichtlicher Grundlage. Ein Hilfsbuch für Studium und Unterricht von Dr. Rudolf Plate. Max Hueber, Verlag, München, 1936. 215 S. Preis: kart. RM 3.50.

Dieses Buch sollte sich vorzüglich als Leitfaden zur Einführung in die deutsche Sprachgeschichte eignen. Nachdem man etwa an Hand von Sperbers oder Prokoschs Büchlein einen historischen Längsschnitt gegeben hat, würde es sich, wenn die Zeit es erlaubt, durchaus lohnen, noch den heutigen Wortschatz zu untersuchen. Was Plate dazu als Hilfsmittel bietet, ist nicht etwa ein etymologisches Wörterbuch, sondern eine gut getroffene Auswahl deutscher Etymologien in alphabetischer Ordnung (S. 13-153). Das darin gebotene Material ist zuverlässig. Man wird wohl gelegentlich bedauern, daß dieses oder jenes Wort fehlt. So ist z. B. das Wort *deutsch* nicht aufgenommen, wohl aber das westalemannische Schimpfwort *Wackes*, mit dem die Elsässer bezeichnet werden. Für den Schulbetrieb sehr wichtig ist der zweite Teil, in welchem der deutsche Wortschatz nach 46 verschiedenen Gesichtspunkten betrachtet wird: Eigennamen als Gattungsnamen, Volksetymologie, Rückwanderung, Rückbildungen, erstarrte Partizipia, substantivierte Adjektiva, Assimilation, Disimilation, Satzwörter, Lehnübersetzungen und Ersatzwörter, Modewörter, Euphemismen, Mischbildungen, Rundung, Entrundung, ein- und angefügte Konsonanten, niederdeutsche Lautform, Umstellung von Konsonanten, Tonverschiebung, Genuswechsel, Bedeutungswandel, fremdes Wortgut usw.

Zu einzelnen Stellen habe ich folgende Bemerkungen zu machen:

S. 78 unter *Litewka*: Verwandtschaft von litauisch *Lietuva* „Litauen“ mit lateinisch *litus* (*litoris*) „Gestade“ ist äusserst unwahrscheinlich, da die Litauer ursprünglich weit vom Meere entfernt wohnten. Vgl. Georg Gerullis „Baltische Völker“ in Eberts *Reallexikon der Vorgeschichte* Bd. I, besonders S. 339 und S. 341 f. Der Konsonant *t* im Worte *Lietuva* kann sehr wohl suffixalen Charakters sein, wie eine Vergleichung mit den litauischen Ortsnamen *Deltuva*, *Kulautuva* (allerdings gibt es auch *Dau-guva* „Düna“, *Ilguva*, *Laukuva*, *Linkuva*, *Raguva*) nahe legt.

S. 176 Zeile 2 von unten; *Anker* ist Druckfehler für *Anke*.

S. 184: Zu *lebendig* wäre jetzt mein Aufsatz in *The Germanic Review* X (1935) S. 49 ff. einzusehen, wo ich die moderne Betonung dieses Wortes bereits für Wolfram von Eschenbach nachgewiesen habe.

Neofilolog. Czasopismo Polskiego Towarzystwa Neofilologicznego. (Zeitschrift des Polnischen Neuphilologenvereins). Redaktionsausschuß: Prof. Dr. Andrzej Tretiak, Dr. Jan Piatek, J. Koludzka und Prof. F. Jungman. Adresse der Redaktion und Administration: Jadwiga Koludzka, Sekretariat Generalny P. T. N., Natolinska 5, Warszawa, Polen. Erscheint vierteljährlich. Preis vorausbezahlt pro Jahr 10.00 Zloty; pro Einzelheft 2.50 Zloty.

Die Zeitschrift des Polnischen Neuphilologenvereins (der unserer Modern Language Association entspricht) steht bereits im siebten Jahrgang und verdient es durchaus, daß auch an dieser Stelle auf sie hingewiesen werde. Der Berichterstatter hat nur eine Auswahl von Heften vor sich. Aber aus diesen ist klar erkennbar, daß es auch für amerikanische Philologen von Nutzen ist, darüber von Zeit zu Zeit unterrichtet zu werden. Für dieses erste Mal werden wir nur auf einige wichtige Beiträge hinweisen. In Zukunft aber soll jedesmal gleich nach Erscheinen einer Nummer deren Inhalt in unserer Zeitschrift kurz notiert werden.

Neofilolog enthält ausgedehnte Originalabhandlungen, Berichte über Neuerscheinungen in Form von Besprechungen und bibliographischen Zusammenstellungen, Diskussionen über Fragen des Sprachunterrichts. Die Mehrzahl der Beiträge erscheint in polnischer Sprache. Doch gibt es auch Aufsätze in französischer und deutscher Sprache, z. B. Prof. Czerny S. „La genèse du romantisme“ in Jahrg. IV (1933) 1 ff., T. Morawski „Refaire! Mot d'ordre français“ in Jahrg. VI (1935) 4-22, Dr. Jan Piprek „Neue Strömungen in der deutschen Dichtung der Gegenwart“ in Jahrg. VI, 96-105.

In jedem Hefte unterrichtet je ein Artikel über deutsche, französische und englische Zeitschriften. Die Originalaufsätze befassen sich mit Fragen der Literaturgeschichte und (wie schon gesagt) mit praktischen Fragen des fremdsprachlichen Unterrichts an den polnischen Gymnasien. So nimmt einer z. B. zu den Palmerschen Theorien Stellung (V, 22-23). Ein anderer orientiert über Basic English (IV, 40 ff.). Mit der Frage der phonetischen Transskription des Englischen befassen sich zwei Aufsätze des Jahrgangs IV. Prof. Dyboski schreibt über „Sir Walter Scott nach hundert Jahren“ (IV, 147 ff.), Prof. Lempicki über „Goethe und die geistigen Strömungen des 19. Jahrhunderts“ (IV, 133 ff.). Prof. Tarnawski über „Stil und Sprache von John Galsworthy“ (IV, 86 ff.), A. Tretiak über „John Galsworthy: The Forsyte Saga“ (VI, 22-41), St. Helstynski über „Przybyszewski und die modernen deutschen Dichter“ (VI, 81-92), Albert Zipper über „Eine polnische Gesamtausgabe der poetischen Werke Schillers“ (VI, 93-96).

Die Zeitschrift ist gut geleitet und hat tüchtige Mitarbeiter.

University of Wisconsin.

—Alfred Senn.

Der Zeitspiegel. Wochenschrift für politische Bildung. Schriftleiter Dr. Carl Schneider, 5. Jahrgang 1936. Vierteljährlich fürs Ausland: RM 1.35; bei gleichzeitigem Bezug von mindestens 15 Exemplaren RM 1.13. Verlag von B. G. Teubner in Leipzig und Berlin 1936.

„Der Zeitspiegel“ bietet die Möglichkeit einer *raschen und zuverlässigen deutschen Schau der Ereignisse*. Das Halten von Tageszeitungen aus dem Reich kann sich nicht jeder gönnen, und doch ist es nötig, sich schnellstens zu unterrichten. Hierfür ist „Der Zeitspiegel“ das geeignetste Hilfsmittel, vor allem wird er dem Lehrer zur Vorbereitung und Ausgestaltung des Unterrichtes wertvoll sein.

Die Zeitschrift bietet von Woche zu Woche einen Querschnitt durch die gesamte Gegenwartsgeschichte Deutschlands und der Welt. Sie behandelt in Einzelbeiträgen die wesentlichen Daten und Ereignisse der Woche. Knappe geschichtliche Einführungen in die Zusammenhänge bringen Klarheit in das oft verwirrende Vielerlei. „Der Zeitspiegel“ vermittelt durch die *Zusammenstellung deutscher Zeitungs- und Zeitschriftenstimmen* die deutsche Auffassung und Beurteilung des Gegenwartsgeschehens und veranschaulicht durch die Zusammenstellung der Auslandsstimmen im Zusammenhang mit den Einführungen und den deutschen Stimmen die Grundlinien der Politik der anderen Staaten und Völker. Die Beiträge umfassen die Grundfragen des völkischen, politischen, sozialen, wirtschaftlichen und kulturellen Lebens der Gegenwart. Jeder geschlossene Jahrgang stellt eine vorzügliche Weltgeschichte der jüngsten Zeit dar. Bestellungen sind zu richten an: Verlag B. G. Teubner, Leipzig oder G. E. Stechert & Co., 31 East 10th St., New York.